



PRESENTATION OF THE ROYAL GOLD MEDAL TO MR. JAMES BROOKS [F.]

AT THE SIXTEENTH GENERAL MEETING, MONDAY, 24TH JUNE 1895.

ADDRESS BY THE PRESIDENT, FRANCIS C. PENROSE, M.A., F.R.S., F.R.A.S.,

KNIGHT OF THE ORDER OF THE SAVIOUR IN GREECE.

COLLEAGUES AND GENTLEMEN,—

THE first and very agreeable duty which we have before us this evening is, as you are aware, that of presenting, in Her Most Gracious Majesty's name, the Royal Gold Medal to the man of your choice. He is an architect whose works fully entitle him to receive it, and we may feel the greater pleasure in conferring the honour because the recipient is one of our own Body.

The Institute has so fully endorsed the recommendation of the Council that it implies a thorough appreciation by the general Body of the reasons which led the Council to make that recommendation. I may therefore, perhaps, be thought to be going over ground so well known to the members who are present as to be of the nature of an unnecessary performance in recounting them. As, however, the proceedings of this evening will be reported far and wide, both in our JOURNAL and in other publications, it may be desirable to mention some details which cannot but be interesting to outsiders.

Mr. James Brooks, on whom Her Majesty this year confers the honour of the Royal Gold Medal, is a native of Berkshire, from the neighbourhood of Wantage. He came to London about 1847 to study for our profession, and became a pupil of the late Lewis Stride, a Fellow of this Institute. That he was a diligent worker in the office goes without saying; he also attended Professor Donaldson's classes at University College, and became in due time a student of the Royal Academy, and attended the professorial lectures. He commenced practice on his own account about 1852, at first—as was natural—in a comparatively humble way, but soon established for himself the career in which he has been so much distinguished, and in which he has enriched the neighbourhood of London, and also many country districts, with some of the handsomest ecclesiastical structures which have been erected during the last thirty years. A complete list of these buildings would be very extensive, and lead me to a length far beyond what the occasion requires. I therefore select a very few from among the most striking examples, placing them approximately in the order of their dates, namely—

The Convent Schools and Chapel of St. Michael, Shoreditch	1863
St. Margaret's, Lee, in Kent	1876
St. Peter's, St. Leonards-on-Sea	1883
St. Mary, Hornsey	1888
St. John the Baptist, Kensington	1892

It is evident that during the ten years which date from 1852 much valuable study and successful practice must have preceded the first of the works I have mentioned; and we may hope that the last named on the list may be succeeded by a goodly following by the same hand.

The style of architecture which Mr. Brooks has chosen for the majority of his churches is either the Lancet, or else the Transition into Curvilinear which succeeded it. In a few instances (one of them being the church of St. Mary at Hornsey) the Perpendicular style has been used very effectively. The treatment is invariably vigorous, and with a simplicity somewhat bordering on severity, particularly as regards the exteriors. This, however, is not the place to criticise, but rather to praise them, and they are worthy of it. Mr. Brooks's fame, no doubt, rests mainly on his ecclesiastical designs; but they are by no means his only achievements. Among his works may be cited a large brewery, an hotel, many secular buildings, two hospitals in connection with sisterhoods, extensive and sumptuous stables built for the Marquis of Londonderry, labourers' cottages, and gentlemen's mansions, one of the most remarkable of which is in South Africa. Mr. Brooks is Architect to the Diocesan Society of Canterbury, and is one of the consulting architects to the Incorporated Society for Building Churches.

Lastly, I feel sure of having your united concurrence with me in the act of handing to our distinguished colleague this Royal recognition of his merits as an architect.

MR. JAMES BROOKS [F.], in reply, said that he had suggested to the President that on an occasion like the present it would be a more fit and proper thing that the recipient of the Royal Gold Medal, instead of standing up to give an address, should have a blackboard placed at his side, and he should be asked to make various sketches and designs in the presence of the Meeting; and, having done that to the best of his ability, he should be relieved of the obligation of attempting to do what, speaking for himself, he felt it was quite out of his power to do. He would like to express his gratitude, however, for the very kind manner in which the President had addressed him in presenting him with the Gold Medal, the gift of Her Most Gracious Majesty the Queen. The distinction conferred on him was, he felt, of infinitely greater value, seeing that it came on the recommendation of his brother architects. In years past the honour had been conferred sometimes upon architects and sometimes upon men of letters; and, for good reason, the Institute had decided that not English architects alone, but that their foreign brethren should receive that honour. It was a very great honour for an Englishman, but it was a still greater honour for other than Englishmen to receive such a mark of the Queen's favour on the recommendation of the Institute. Now that he occupied the place of those distinguished men, to whose eloquent addresses it had been his privilege and delight in years past to listen, he felt that he should like to have received a summons from Her Most Gracious Majesty to be at Windsor that evening, for that would have been a good and sufficient excuse for

his not being at the Institute to attempt a duty which he felt he had no power to perform! Nevertheless he felt as deeply as his predecessors had done the honour that had been conferred upon him, and it would have this result, that he would strive more faithfully to do his work as an architect; and, he hoped, to leave marks in his history that would not be entirely a disgrace to the man the Institute had so honoured.

An architect was not like a painter. An architect's buildings stood out in all their goodness or badness—more often, he feared, badness than goodness. There they stood before the whole world, and they made history. The works of a painter found their way into picture galleries and other places where they were accessible only to the few; but the architect's works remained in the sight of all, to speak good or evil of the man himself. Architects had a duty to perform—to endeavour, as far as lay in their power, to imitate those great masters who had left behind them such monuments of their skill and ability as Durham Cathedral and Christchurch, Hants—works which were designed by the same architect and carried out by his directions. When he looked on those works, and studied them, and on such buildings as those of Lincoln, Ely, Salisbury, Hereford, Winchester, and others which remained to them; when he looked on those great collegiate churches—many of them, alas! now only ruins—and on those great parish churches left to them, particularly in Norfolk and Suffolk, or even upon a little parish church in some obscure village, and meditated upon what those men had left behind them, he had been tempted on many an occasion to throw

up that art of which he felt, as greatly now as ever, he was but an incompetent exponent.

Perhaps one of the most necessary things an architect required was the faculty of invention. He would just mention a circumstance in connection with his early life which showed something of that wish to get at the bottom of everything. His father had given him a watch, and he was uncommonly pleased with it. He looked at the inside, and took it all to pieces, and was not so readily able to put it together again. But he was determined when he undertook the task to accomplish it; he did accomplish it, and more frequently than was required he took the watch to pieces that he might clean it again, and so he had never afterwards required the assistance of a watchmaker. He had said that it would have been far better in the interests of his art if he had never continued to pursue that path in which he felt that he had not succeeded in doing so much as probably more opportunities would have enabled him to do. He attributed many of his shortcomings to the fact that at the time, 1847 or thereabouts, when he came to London little or no systematic training was provided for young men about to engage in the practice of architecture. True, there were Professor Donaldson's lectures; but those lectures lacked that full treatment of the art which the Institute now afforded to young men who would avail themselves of the curriculum arranged for their guidance and training. They had now the opportunity of becoming much more accomplished architects than they possibly could have become if they had had to enter their sphere of life in the sort of rough-and-tumble manner of his young days. Then there was no guidance—at any rate, not that sufficient guidance which was now given by the Institute to young men to pursue their studies, and who came there to have their progress tested by a series of examinations. These examinations were now conducted in three stages—first, the Preliminary; secondly, the Intermediate; and thirdly, the Final. Yet they must not mistake him. He did not say that those examinations would make a man a perfect architect who had not got genius. To derive tangible benefit from those examinations he must have a natural gift for his art. What was the result of one so gifted following the course of study laid down? The information that he must possess before he could successfully practise his art he acquired step by step. He was guided where he was weak, instructed where he was strong, and his studies followed a systematic course. Knowledge could not be properly acquired except in a systematic manner; and that systematic manner, thanks to those who had the direction of this branch of the Institute's work, had now been put before those young men who would in a short space of time stand in the place of their seniors. Another result would follow the course of

study laid down by the Institute. He had said that their young men would receive their education and tuition in a systematic manner. He was fully aware that that was not the superstructure, it was only the foundation of the superstructure: it was a means to an end. The result to those men would be a gain of knowledge so great, and in so short a space of time, that they would save years in their lifetime, and would enter upon their course as architects very much sooner than they otherwise could.

In connection with the great honour the Institute had conferred upon him, he should like to mention the numerous letters of congratulation he had received from noblemen and gentlemen, and from large numbers of his friends, fellow-members of the Institute, which rendered the distinction still more interesting and valuable in his sight. If he might say so, at all times he had striven to do his duty, for he had loved his profession. To show that his methods had sometimes been laborious, he should like to mention an instance for the benefit of the younger men present. A contractor called on him one day and said: "Mr. Brooks, you have sent me two drawings for the same object." He (Mr. Brooks) replied: "That is not the case; I sent you one 'drawing.'" It was, he should explain, only a turret, flèche, or something of that kind at the top of a church. Several days after the drawings had been sent to the builder, it occurred to him (Mr. Brooks) that some improvement might be made, and he made an entirely new set of drawings in all their details to show the little variation he required. The contractor came and said: "The two drawings are perfectly alike." "No," he replied, "they are not; work to the one, and 'give me up the first to be torn to pieces.'" He was persuaded that that was the only way in which an architect could possibly leave behind him works that would bear investigation. It might not be a great variation that was required, it was only that little variation which gave a softer, a more delicate and beautiful outline. It was not an entirely new design, but it was the refinement of that design which was necessary for the man to do if he wished to produce work that would bring some credit to him after he was dead and buried.

In conclusion, he was grateful to them for their kindness in listening to a man who was not an orator and could not pretend to say things in other than a commonplace way; but he had strong feelings because he loved the art which he had been practising for so many years. He had tried to impress upon his works some little originality, and to show that there was something of individuality in the man who had designed and carried them out. Once more he would return them his grateful thanks for the honour they had done him.



9, CONDUIT STREET, LONDON, W., 27 June 1895.

CHRONICLE.

The Sixteenth General Meeting.

The presentation of the Royal Gold Medal to Mr. James Brooks was the only business transacted at last Monday's Meeting, which terminated before 9 o'clock. It had been intended to hold at its close a Special General Meeting, to consider a recommendation of the Council proposing the establishment of a new class of Subscribing Members, to be called "Craftsmen"; and if adopted to proceed with the framing of the necessary By-laws, &c. The fact, however, that the General Meeting was graced by the presence of several ladies, and that there were many other visitors—a Special General Meeting being intended for members only—rendered it desirable to postpone the latter until the 8th prox.; and the President, after a few words of explanation, decided accordingly.

The Standing Committees 1895-96.

The Council, acting under the provisions of By-law 46, have appointed five members respectively to the four Standing Committees, viz.:—*Art Committee*: Mr. J. Macvicar Anderson and Sir Arthur Blomfield, A.R.A. [Fellows], Mr. Owen Fleming [A.], and Messrs. L. Alma Tadema, R.A., and W. B. Richmond, A.R.A. [Hon. Associates]. *Literature Committee*: Professor Baldwin Brown, M.A., Mr. J. D. Crace, Mr. R. F. Grantham, Dr. A. S. Murray and Colonel Prendergast [Hon. Associates]. *Practice Committee*: Messrs. Graham C. Awdry, F. S. Brereton, Thomas Harris, A. H. Kersey and J. Douglass Mathews [Fellows]. *Science Committee*: Professor Banister Fletcher and Mr. Lewis Solomon [Fellows], Mr. T. Locke Worthington [A.], and Mr. Hugh Leonard and Professor Unwin, F.R.S. [Hon. Associates]. The names of the members of the four Standing Committees elected by the Institute are given on preceding pages [550, 551].

The Architectural Association Curriculum and the Institute Examinations.

A deputation from the Architectural Association—consisting of the President, Mr. W. D. Caröe [F.], the ex-President, Mr. E. W. Mountford [F.]; the Hon. Secretary, Mr. Banister F.

Fletcher [A.] and Mr. F. R. Farrow [F.]—was received on the 17th inst. by the Board of Examiners. The deputation stated the views of the Association Committee respecting the periods at which the Examinations are now held, and described the Spring Examinations, usually held in March, as especially inconvenient to members going through the Curriculum of the Association. A suggestion that the Preliminary, Intermediate, and Final Examinations might in future take place at the end of June and commencement of July was thereupon made, and after due consideration was thought a convenient period for members of the Association, some of whom at that time would have come to the end of their respective educational courses, and would be prepared to apply for admission to the Examinations of the Institute. No desire was expressed on the part of the deputation to alter the period at which the Autumn Examinations are now held. The Board, having acquiesced in these views, recommended the Council to adopt them, adding that it was most desirable to meet the wishes of the Architectural Association in this matter. The result is that, during the coming session, the Examinations will be held in November-December 1895 and June-July 1896—the exact dates for which will be published next month. Revised circulars and application-forms embodying the several modifications are now in the printers' hands.

Visit of German Architects and Engineers [p. 536].

The President, Kgl. Geheimer Baurath Bessert-Nettelbeck, and the Vice-President, Kgl. Baurath und Beigeordneter Stübgen, of the *Verein* of Architects and Engineers of Rhenish Prussia and Westphalia, have both written letters expressive of the pleasure their Society derived from the recent visit to London. All the three letters bear the date of the 18th June: that of President Bessert-Nettelbeck to the President of the Institute is a kindly worded acknowledgment of the welcome offered to the German Body by Mr. Penrose and a general invitation to visit Cologne; that to the Institute, addressed to the Secretary by President Bessert-Nettelbeck, may be summarised as follows:—"The members of the *Verein* who took part in the excursion to London have expressed the gratification they feel at the manner in which they were received by the Institute and its Council. The reception has become the source of abundant and agreeable memories to the excursionists, and the *Verein* offers its sincere thanks," adding that it would gladly welcome to Germany British architects on some occasion of a similar nature. Vice-President Stübgen, who was the leader of the party during the visit to England, also thanks the Institute for the friendly reception he met with, and forwards two pamphlets he has recently written entitled *Gesundheitliche Verbesserungen baulicher Art in*

Italianischen Städten, 8vo. Bonn, 1895, and *Der Bau der Städte in Geschichte und Gegenwart*, 8vo. Berlin, 1895.

Conference on Apprenticeship.

A conference met at Drapers' Hall on Tuesday, 25th inst., to consider a scheme for the advancement of apprenticeship among the crafts. Sir John Lubbock presided. Invitations to attend had been sent to the President and other members of the Institute, and to the President and other members of the Architectural Association. A full report of the proceedings is likely to be interesting. For the moment the short notice of the meeting, which appeared in *The Times* of the 26th inst., is all that can be given here [p. 576].

Recent Books relating to Egypt and Africa.

It may be thought not inexcusable to revert to a series of reviews of new books on Egypt and certain other territories in Africa which have lately appeared in the current volume of the JOURNAL. These, it may be remembered, were, so to say, anticipated in the preceding volume [p. 535] by a remarkable article, the work of Mr. J. T. Last, of the Royal Geographical Society, on some native structures in East and Central Africa, illustrated by Mr. William Simpson from the author's sketches. The first of the reviews referred to was by Mr. R. Phené Spiers of a translation of Adolf Erman's *Life in Ancient Egypt* [p. 149]; the second by Mr. Simpson of a translation from the French of Professor Maspero's *The Dawn of Civilisation: Egypt and Chaldæa* [p. 336]; the third by Mr. J. D. Crace of Mr. Stanley Lane-Poole's *Cairo* [p. 342]. These are followed in to-day's issue by a Review, from the pen of the Rev. Dr. Sayce, the well-known Oxford Professor, of *The History of Egypt*, by Professor Flinders Petrie, a work which, when completed, will form an edition of six volumes. Mr. Theodore Bent's *The Ruined Cities of Mashonaland*, second edition, was reviewed at p. 508 by Mr. Simpson, who now follows the Rev. Professor with some notes on Obelisks and their origin inspired by a perusal of Mr. Bent's description of researches in Abyssinia made by him in 1893.

REVIEWS. XXVIII.

(79.)

ANCIENT EGYPT.

A History of Egypt, from the earliest times to the Sixteenth Dynasty. By W. M. Flinders Petrie, D.C.L., Edwards Professor of Egyptology in University College, London. With numerous illustrations. 8o. Lond. 1894. Price 6s. [Messrs. Methuen & Co., 36 Essex Street, London.]

Whatever Professor Flinders Petrie writes about Egypt is sure to be learned, clear, and interesting, and to contain a good many new facts and theories. The *History of Egypt* which he has just pub-

lished is intended to be the first volume of a series which shall give a succinct and readable history of the country from the earliest times down to the present century. In general plan, however, it differs from any other history of Egypt which has hitherto appeared. It has the character rather of a text-book than of a literary work, its aim being to give all the known facts, clearly and systematically arranged, without any literary "padding." The statement of the facts involves also the authority upon which each fact is based.

A book of the kind must necessarily be illustrated, and in order to ensure accuracy the illustrations are made from photographs. The illustrations, in fact, form part of the authorities to which the author appeals. The scarabs, statues, and architectural monuments represented in them constitute a large part of the evidence for reconstructing the past history of the Pharaohs. It is needless to say that many of these monuments have been discovered by Professor Petrie himself. He has endeavoured to attach the Egyptian dynasties to a chronological scheme, and, starting from the fourth dynasty, to assign to them approximate dates. For this he will doubtless be blamed by over-cautious critics; but I believe that he has done rightly, as without some chronological outline it is impossible to give anything like a clear idea of Egyptian history. At the same time I am unable to share Professor Petrie's confidence in the substantial accuracy of his system of dates; my own belief is that they are too low.

Neither can I agree with his arguments against the prehistoric age usually assigned by Egyptologists to the Sphinx. Why should it be assumed that the tomb underneath the Sphinx was excavated before the figure itself was carved out of the rock? On the contrary, it may be gathered from the picture of the Sphinx on the dream-stela that the whole monument was from the first designed to be a tomb. Whenever I have seen the monument I have been unable to resist the impression that it was made when the rock out of which it is cut jutted out into the ancient channel of the Nile.

The account given by Professor Petrie of the pyramids will be read with special interest: it is a subject which he has made peculiarly his own, and all that he says about it, therefore, possesses exceptional weight. We may note his statement that "apparently the architect who designed and "insisted on all the fine work" in the great pyramid of Gizeh "died during its progress, and "far less able heads were left to finish it."

We may also note the view he gives of the pyramid-temple which he discovered at Medum, and which he afterwards covered again with earth. Temples of the age of the Old Empire are so rare, and their architectural details are still so little known, that the picture is particularly welcome.

Professor Petrie does not seem to be aware of a similar discovery that was made by Mr. Villiers Stuart some years ago to the north of Dahshur. The temple he found there was in an almost perfect state of preservation, and, like that of Medum, was built of large and finely compacted blocks. But it was distinguished by possessing a number of large basins of alabaster, supported on pilasters of the same material. So little care, however, has been taken by the authorities at the Cairo Museum of this interesting relic of antiquity that little is now left of what the excavator found. The blocks of stone have been carried away, and the basins and pilasters have been wantonly smashed.

In a progressive study like Egyptology it is impossible to keep pace with the discoveries which crowd upon us season after season. But there is one discovery made by Professor Petrie after the publication of his book which I cannot pass over. A more perfect example of the scarab given on p. 122 has lately fallen into his hands, and has shown him that the royal name inscribed upon it is really Jacob-har. How an early Egyptian Pharaoh came to bear a name compounded with that of the Israelitish patriarch is a question which it is at present difficult to answer.

I must not conclude this notice of a valuable book without drawing attention to one very useful feature in it. Professor Petrie has given, wherever it is possible, lists of the localities in which the monuments of the several Pharaohs have been met with. Thus under Mentu-hotep I., of the eleventh dynasty, we are told that his carouches have been found at Gebelen, at Konosso, and on a tablet now in the Louvre.

A. H. SAYCE.

(80.)

THE EGYPTIAN OBELISK.

The Sacred City of the Ethiopians: being a Record of Travel and Research in Abyssinia in 1893. By J. Theodore Bent, F.S.A., F.R.G.S. With a chapter by Professor H. D. Müller on the Inscriptions from Yeha and Axsum, and an Appendix on the Morphological Character of the Abyssinians by T. G. Garson, M.D., V.P.A.I. With 8 Plates and 65 Illustrations in the Text. 8vo. Lond. 1893. Price 18s. [Messrs. Longmans, Green & Co., Paternoster Row, London.]

Professor Maspero, in his work *The Dawn of Civilisation*, alludes to the pyramid, and its having originated from the tumulus, "in which the earth-work is replaced by a structure of stone or brick" (pp. 358, 359). It is curious that he has no mention of the obelisk, nor of its first development. Other Egyptologists have been equally silent on this point. The natural guess suggests itself, that these monuments are only descendants of the rude standing stones of a primitive time. In Egypt the obelisk is found only as a cut and finished monolith; but the ruder forms that would support this theory of its transition have not as yet been found in the Nile Valley. Mr. Theodore Bent, in his book

The Sacred City of the Ethiopians—published about two years ago—gives a very good and careful account of the obelisks at Aksum; and, as the descriptions are accompanied by illustrations which are reproductions from photographs, a very exact conception of these monuments can be formed. As they appear to throw some light on the genesis of the obelisk, it may be useful to repeat some of Mr. Bent's descriptions and point out their bearing on the subject. Mr. Bent himself suggests the idea that the origin of the obelisk may be found in these rude stones, and I only propose to add some further reasons which seem to strengthen the case. At the same time I feel that the whole question would require to be gone over by a specialist in Egyptology before a final assumption of certainty can be arrived at. The development from the rude stone to the more perfect architectural condition is apparently complete enough, but there may be points of ritual to be considered which may affect the whole question, and upon these I can make no claims to anything like exhaustive knowledge.

The obelisks at Aksum are so numerous that Mr. Bent was unable to count them exactly. They are scattered about over a considerable space of ground; many have fallen, and some are broken and hidden away in gardens. His rough estimate is that there may be about fifty in all.* He recognises their importance in the following words:—"The great point of interest about the obelisks of Aksum is that they form a consecutive series, from these very rude unhewn stones up to the highly finished and decorated obelisks, and it is highly probable that here we have the origin and development of the obelisk" (p. 182). The well-known obelisk at Aksum is still standing. It is a block of granite about 20 feet in height: one side is plain, but the other is decorated, the decorations consisting of the representation of doors and windows, forming nine storeys. A door, with a door-handle, is at the base, while above that the storeys are indicated by what appear to be windows. What symbolism is meant by these has not as yet been made out. There are other similar obelisks, but they have fallen, and some of them are broken. Others are only trimmed into straight lines; but a large number are mere rude stones standing on end. The natural conclusion would be that the rude monoliths are the oldest.

The important feature of these standing stones is that they had at the base an altar stone. Some of these still exist, and are figured in Mr. Bent's book. He describes one as 7 feet 10 inches by 9 feet in width, in the centre of which is a raised portion, and in its centre there is a hollow "resembling a Greek kylix, to receive the blood of the slaughtered victim." [See fig. 1.] There are channels cut in two corners to allow the blood to flow on to the lower platform, where there are

* Gibbon says "sixteen or seventeen," chap. xlii.—W. S.

three similar hollows formed to receive it; there are two more channels to let the blood reach the ground. This clearly shows that these rude monuments were originally altars of sacrifice.

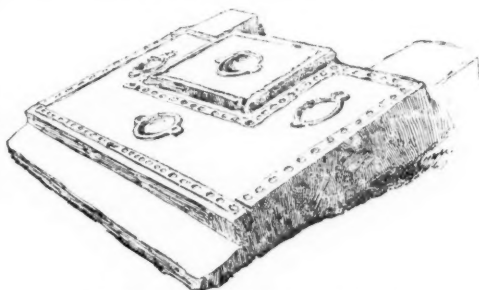


FIG. 1.—ALTAR BASE OF A MONOLITH, AKSUM.

It is generally recognised that the people of Abyssinia, who were known as Ethiopians, are of Arab or Sabæan origin. Gibbon says that their Arab "descent is confirmed by the resemblance of "language and manners, the report of an ancient "emigration, and the narrow interval between the "shores of the Red Sea" (chap. xlii.). This has found ample confirmation in Mr. Bent's discovery of Sabæan inscriptions, some of them being as old as the seventh or eighth century.

As this establishes the Semitic origin of the Abyssinians, I quote from Professor W. Robertson Smith regarding the religious rites of these people. He says that in Arabia the altar was "a rude "pillar or heap of stones, beside which the victim "is slain, the blood being poured out over the "stone, or at its base"; to which he adds that this "rude Arabian usage is the primitive type out "of which all the elaborate altar ceremonies of "the more cultivated Semites grew."* This harmonises perfectly with Mr. Bent's account of the Aksum remains. It may be pointed out that the remarkable thing in Mr. Bent's photographic illustrations is that they represent exactly the sacrificial arrangements which Professor Robertson Smith has described. The one pictures them in words on the authority of old records; the other pictures them by the unerring lens, as he found them still existing; and the agreement between the two is complete.

The obelisk and the stela are classed in Egyptian archaeology as different objects. Their position and the purpose they seem to have served appear to have been distinct. We are familiar with obelisks standing in pairs, like sentinels, at the principal gateways of temples; while the stela was placed in the mastaba, or funereal chapel. Although this is true, it may yet be pointed out that both may be considered as "standing stones." To this it may be added that the evidence derived from

the Abyssinian monuments goes far to show that they are both only descendants of the rude stone monolith.

That the stela in the mastaba is a continuation of a standing stone similar to those described can be shown to be highly probable from its having an altar stone at its base, called by Egyptologists a "table for offerings."* An illustration of one will show its resemblance to the Abyssinian altar-stones. [See fig. 2.] The offerings of food to the dead were placed upon this stone. In the Egyptian ritual the food appears to have been prepared, and no sacrifice of life took place at these altars; but as the people of Egypt had reached a comparatively high degree of civilisation, this custom would be only a survival coming down from a time when the animals had been sacrificed at the stela as an altar. That sacrifice was performed at tombs in Egypt is shown by what Diodorus Siculus states, that men with red hair, like Typhon, were sacrificed by the kings at the sepulchre of Osiris. It is now well known that human sacrifice was common over most of the Eastern world at an early date, but that as civilisation advanced this was not tolerated, and animal sacrifice took its place;† a later and improved stage of progress did away with the animal as an offering, and a vegetable substitute became the rule. As Professor Robertson Smith has shown, sacrifice with the Semites, and this is also true of other races, became intimately associated with the idea of food. In

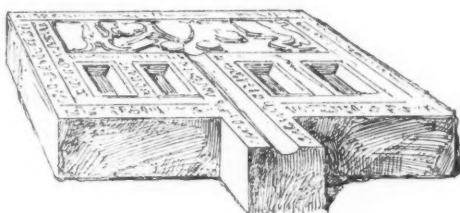


FIG. 2.—EGYPTIAN TABLE FOR OFFERINGS.

Egypt the representations on tombs tell us that offerings at temples and tombs were almost entirely

* "... there is no real difference between table and "altar. Indeed, the Hebrew altar of burnt-offerings is "called the table of the Lord, while conversely the table "of showbread is called an altar."—*Lectures on the Religion of the Semites*, by W. Robertson Smith, p. 184.—W. S.

† Mr. Le Page Renouf says: "The substitution in Egypt "of animal for human sacrifice is (I believe) entirely with- "out foundation. And the supposed evidence of human "sacrifices drawn from certain pictures has (I believe) been "misinterpreted."—*Proceedings Soc. Bib. Archaeology*, January 1895, p. 9. We may take it, from such a high authority as Mr. Le Page Renouf, that the change did not take place within the historical period in Egypt. But that country will be an exception if human sacrifice was never practised in it. However, so far as the object of this review is concerned, the existence of animal sacrifice is all that is required.—W. S.

* *Lectures on the Religion of the Semites*, p. 184.—W. S.

composed of eatables—fruit, vegetables, meat, and fowls. Although these might be the offerings made at the tomb to the “double” of the deceased within the historical time, it would not be the rule at an earlier period. Professor Maspero states that at the funeral there were placed beside the body “the quarters of an ox, previously slaughtered ‘in the chapel.’” * That was in the mastaba, and at the stela with its altar table. It will be noticed that this altar table has cavities in it, and a channel for any liquid—it might be blood or libation of any kind—poured on it to flow through and reach the earth. Although differently arranged, it carries out with remarkable exactness the same intention as the altar stone of the Abyssinian monolith.

Mr. Bent also supplies evidence which throws an equal light upon the Egyptian obelisk. He visited a place called Yeha, situated about seventeen miles in a direct line north-east of Adoua; and he has produced very good proof to show that the capital of Ethiopia was at this site, previous to Aksum acquiring that dignity. The inscriptions already mentioned, dating from the seventh to the eighth century B.C., exist at that place. At Yeha Mr. Bent found the remains of what he believes to have been an old Sabæan temple; † its walls are still standing, and he was able to make a plan. It is 20 yds. 1 ft. 2½ in. in length, and

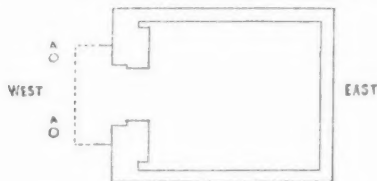


FIG. 3.—PLAN OF TEMPLE AT YEHA (p. 138).
A A, rude stone monoliths.

16 yds. 1 ft. 7¾ in. in width. [See fig. 8.] It had what appears to have been a porch on the west, towards which the only entrance opened; and in

* *The Dawn of Civilisation*, p. 257.—W. S.

† Mr. Bent says that there are the remains of a deserted Christian church within the walls. This leads me to believe that the whole structure was a Christian church. When I was in Abyssinia with the expedition to Magdala, I devoted some attention to the churches. Those in the south are round, but in the north, in Tigré, where Yeha is situated, they are rectangular; in both the holy of holies, where the altar is, there is a distinct building within another, leaving a space all round between; and what Mr. Bent describes as the church within this ruin I take to have been the holy of holies. The entrance being to the west also agrees with the rule of orientation in the Abyssinian churches. The Falashas, or Jews, of that country, I was told, have the entrance on the east. If the ruin at Yeha had been pre-Christian the door would most probably have faced the east. Although it may have been a Christian church, this does not detract from the significance of the two rude pillars at the door, as they are, no doubt, a survival of a pre-Christian arrangement.—W. S.

front of that porch there still stand two rude monoliths, one on each side of the entrance. [See fig. 4.] At the base of one “is an altar with a “circular disc on it, presumably, from the analogy “of the one at Aksum, for receiving the blood “of slaughtered victims” (p. 140). [See fig. 5.] In



FIG. 4.—ONE OF THE MONOLITHS BEFORE THE TEMPLE AT YEHA.

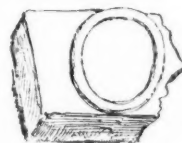


FIG. 5.—ALTAR AT BASE OF MONOLITH, YEHA.

a footnote I have expressed the idea that this was not a Sabæan temple, but a Christian church; the altar stone with the circular disc is the only point of detail that causes me to doubt this conclusion. But whether it was pre-Christian or not is of no great consequence; the two columns before the door represent a typical arrangement that must have existed before the Christian period, and that arrangement is the same as we find in Egypt, where the obelisks stood, one on each side, in front of the principal portico of the temple.

It would, in the present state of our knowledge, be difficult to prove that the Egyptians derived this plan of placing pillars in front of their temples from the Semites; still that is not quite beyond the reach of probability; perhaps the greater probability is that the custom was common to both. Be that as it may, the series of obelisks in Abyssinia show us a line of succession from “the “rude unhewn stones up to the highly finished “and decorated obelisks,” and we may conclude, if no other reasons can be found against it, that at some far back time, when the Egyptian temple was a very primitive structure, there were two rude monoliths in front of the entrance; and that as time went on they were trimmed and hewn until at last they became the plain, simple forms we are now familiar with. Should this be finally accepted, the conclusion is that the obelisk had its origin in the primitive sacrificial altar, and the sepulchral stela is only another form of the same.

WILLIAM SIMPSON.

*** The illustrations in the above review are from sketches by the reviewer.



THE INFLUENCE OF LITERATURE ON ARCHITECTURE.*

By ARTHUR T. BOLTON [A.],

SOANE MEDALLIST 1893, ROYAL INSTITUTE SILVER MEDALLIST 1895.

SECTION I.—Literature, defined as Thought, influences Religious Architecture.

SECTION II.—Social Customs and Laws, moulded or created by Thought, influence Domestic Architecture.

SECTION III.—The pursuit of Progress and a consequent reaction influence Architecture.

INTERLUDE.—Architectural Pantheism.

SECTION IV.—Modern Philosophy by a theory of Utility influences Architecture.

CONCLUSION.—On the idea of Art governed by elementary laws as comprehensive as those of Nature.

Section I.—Literature, defined as Thought, influences Religious Architecture.

Literature is the expression of thought in words shaped by an artistic purpose. The actual moving force of the world lies more in thought than in action. "The native hue of resolution sicklied 'o'er by the pale cast of thought" is less a lament than a recognition, that even impulsive action is biased by more or less conscious thought. The enunciation of new principles, deduced by thought from past experience, gives rise to the revolutions that change the face of nations, and the suppression of liberty in thinking has been the inevitable aim of all tyrannies. From the study the ideal of the philosopher descends to the market-place, takes a popular colour, and causes agitations in the religious, social, and political fabric of society. Thus to-day few subjects are considered without reference to that theory which at present holds the field—namely, "evolution"; with the result that, in the Church and State policy of our time, development is more considered than logic. Literature equally is affected, for in our romances we are plagued with heredity, while the poets are busy with the development of a new heaven and earth, ushered in by a realistic presentation of existing evils. In the science of war the thought "sea power," unknown a few years ago, revolutionises naval

history, and creates an activity in all the shipyards of the Powers. Thought, being thus pervasive, affects architecture, which is but the monumental register of the history and characteristics of the nation whose civilisation it expresses.

In estimating, however, the influence of literature upon architecture, we must first consider the limits of the possible action of one art upon another. It will profit us not to search the poets for architectural conceptions at once translatable into building; for the aim and province of the poet is the presentation of images of beauty to the mind's eye, and not the setting forth of architectural projects. Lessing's analysis of the limitations of poetry and painting teaches us this; for if the poet leads us on from image to image, ever drawing them by actions uninterrupted by description, the architect, on the other hand, presents us with an unchanging form, cast in beauty's mould.

The influence, then, of literature upon architecture is far more subtle, and those passages which are least detailed may be the most suggestive. Phidias, in acknowledging that Homer taught him how to render the majesty of Zeus, meant that a passage in the poem had led him to see the artistic possibilities of the "ambrosial locks upon the nodding Thunderer's brow," and thus the poet may be a pioneer, leading on the artist to grasp the essence of some phase of beauty, or sublimity, that shall give the appropriate character to a new created work.

For there can be only one expression in any one work of the three greater arts, and it can often only be attained by the use of known symbols. In these arts the gods are the personification of abstract ideas, which, to be recognisable, must always retain the same characteristics. To a sculptor an angry Venus is a complete incongruity, for the image of love must have the charms associated with the abstract idea. To the poet, however, she has her own individual character as well as the more general one. The architect should recognise that expression is closely linked to historical and national associations. Thus the Gothic style has, with us, become so recognised a symbol of religious character that its presence in a church counts for more than any deliberate devotional intention of a designer, in the religious effect produced upon the worshipper. In no country so much as in our own has the force of association so great a hold; we have a style of treatment for each distinct class of building, and the public are unimpressed when these conventions are not observed. Artistic truth may be found under such conditions as well as under the more logical status of an universal style; for the attainment of atmosphere is an end for the artist, and the limited phonetic expression of architecture renders the use of symbols inevitable. In reality the majority of buildings fail from having

* This is the Essay submitted under the motto "Bid me Discourse," to which was awarded the Institute Silver Medal (Essays) 1894-95. See p. 254 for a review, by Mr. Frank Granger [F.], D.Litt., of the Essays placed second, third, and fourth.

no character at all; the phrase "suitability of purpose," which is often used as a term of praise, means nothing more than that the need which exists for such symbols has been gratified. The cant of the studio contains various terms for this quality of expression, and with not a few coarseness or a taint of extravagance is preferred to its absence. With this preliminary limitation to its influence, we proceed to examine what benefits literature can bestow upon architecture.

I am persuaded that those writers who have dealt with beauty in a spirit of analysis have conferred the greatest benefit upon us all. Thus Ruskin, in defining the sublime from Florentine examples, deduces its straightlinedness, its somewhat of overhanging that gives awe, its ruggedness that gives character; and agree, as we may, with the examples declared to possess these qualities, still the principles laid down may serve us, when analysing those buildings which we do admire. Thus, too, Garbett, whether tracing out the law of contrast as the basis of Doric architecture, or demonstrating the causes of the rise and fall of Gothic art, or distinguishing the varied qualities of the Renaissance schools of Rome, of Florence, and of Venice, is always leading us in paths of fruitful inquiry. For the distinction of qualities is essential to the art of designing, seeing that the incompatible elements must be set aside, as Sir Joshua Reynolds shows, when ridiculing the attempts of those who proposed to combine the drawing of Michael Angelo with the colouring of Titian.

Criticism, which as the most apparent literary influence we shall next briefly review, is expected, with us, to be accompanied by performance—an unphilosophical, if practical, idea which has often deprived our critical writers of their due authority. The classic period of the Renaissance produced such critics as Milizia, and Quatremère de Quincy, who, having a standard of Vitruvius and the Roman ruins to stand upon, were able to praise and condemn with authority. But the architects of that epoch themselves best promoted the progress of their school, by such discrimination as is shown by Sir William Chambers, in his critical commentary upon classical architecture, ancient and modern. Gwilt and Leeds, however, were the last of the school, and the rigid character of the former has made him the type of a Purist, now that the whole band of writers has fallen into discredit. The Gothic revival, though ushering in modern eclecticism, began with writings of a similar tone; Parker's horror of foreign Gothic was but an echo of Chambers's disgust at Greek importations. A strict standard of condemnation, on the basis of old work, could not, however, be maintained by a revolutionary school, and there is to-day too great a confusion of practice to render the establishment of the old authority feasible. Pugin's *Contrasts*, with its rousing un-

fairness, is the model most in favour with the outside critics of to-day. The abuse of living architects has even more flavour than the denunciation of modern buildings, but ignorance of the aims and ends which designers have in view renders much of this mode of criticism beside the mark. Under such conditions, it is only natural that workers should regard all critics with hostility or indifference; but so distinguished a writer and architect as Alberti has left us this well-weighed opinion:

No artist despises the censure of the multitude who is capable of satisfying their opinion, and I would have my painter openly ask and freely hear every man's sincere opinion. Nor need the artist fear that the opinion of the detractor or the envious should in the least diminish his due applause, for the painter's merit is conspicuous and glaring, and a piece finely painted an irrefragable testimony of it. Let him consider within himself, then hear the advice of all that please to give it, and when he has heard all submit to the opinions of the best judges.

The artist, as possessing special gifts and devoting himself entirely to his art, may well embody therein facts of nature that may remain unknown, until afterwards pointed out by some critic. This superiority in the artist, however, may be balanced by the wider general knowledge, and a trained analytical faculty in the critic which should enable the latter to discern the general tendency of an artist, or of the art of the day, and in so doing to render an important service to progress. The artist of small reading is often unaware of the source of his own knowledge, much of which may be by transmission from the better informed; and, above all, he is liable to the mistake of assigning undue importance to his own thoughts, being unaware of the recurring commonplaces of the mind.

In the absence of authoritative criticism, students are split up into bands, following each some one leader of the day, and most often regarding all others as of no account. Woe, therefore, to him who, in each market-place errs regarding the idol, for their attitude is thus described:—

And sooth to say, it is foolhardy thing
Rashly to witen creatures so divine;
For demigods they be and first did spring
From heaven, through graft in frailness feminine.
And well I wot, that oft I heard it spoken
How one that fairest Helen did revile
Through Judgment of the gods to her ywroken
Lost both his eyes and so remained long while,
Till he recanted had his wicked rhymes
And made amends to her with treble praise.
Beware therefore ye grooms I rede betimes
How rashly blame of Rosalind ye raise.

That literature itself could not produce architecture, or is even necessarily favourable to it, the history of the Jewish nation shows, for an unequalled literary development was unaccompanied, so far as we can judge, by any artistic work of value. The artists and architects were all apparently foreigners; and Renan has pointed out that

the Semitic love of precious materials has unfavourably influenced Christian art. Cities of gold, and precious stones, with visions of mystic compound beasts, borrowed from Assyrian and Egyptian sources, make up the contribution of the Semitic race to ideal art. So that to-day in sanctuaries, alabaster, lapis-lazuli, and gilding appear to have a significance and value, greater than that of design and execution, the Greek standard of perfection. As Alberti quaintly says:—"The Greeks, considering the works of the Assyrians and Egyptians, came to understand that the skill of the workman was more admirable than the wealth of the prince."

The first literature is Religion, which continues as a moving force—it is man's answer to the question of what he is, and where he goes; it is the most complete solution for its day, of the problem of his existence, and those of his surroundings; and has always included Science, that is the accumulation of facts, which each religion must include within its scheme. The changes of religion have been caused by the inadequacy of each theory to cover all the points, and the efforts of great minds have been directed to make their boundaries the same; until the present age, when science is directed towards a separate existence, to an imperium of its own, within the truth, which, knowable or unknowable, must include all the facts and qualities of the whole universe. Religion, thus clarified, or divorced, is the merely personal relation of the unit, spiritually, to a Creator, a matter above and beyond the tests of human facts. The unchecked development, however, of religious literature of this type would have a negative influence on architecture, very different from the positive influence exerted by the creeds of the great world. . . .*

Christianity stepped into the place of the decayed empire by civilising its overthrowers, and by its new conception of truth changed the face of the world.

A fuller light illumined all,
A breeze through all the garden swept.

Its influence on architecture was decisive, but we can only treat it allusively. In the Eastern half the most potent change it underwent was due to the iconoclastic movement, which, as an early outburst of Puritanism, nearly excluded all art from the sanctuary. As, however, this was impossible, we find that painting, allowed on the ground of its capacity for teaching dogma, has

* Here followed an historical sketch to prove from the architectural remains of Egypt, the East, Greece, and Rome the influence in question. This argument is in accordance with the traditional form of the Essays, and is further a type of the proof that would be tendered for any other of the positions taken up, if this were a treatise in place of an essay. Refer to complete copy in the Library. There are no other omissions.—A. T. B.

taken the place of the dispossessed "images." Catholicism, under Papal sway, imposed no such checks, but its elaborateness was not without some protest. The rise of the Cistercians marked a revolt from the decorative character of late Romanesque, and led to a return to the truer principles of architecture. It has been credited as one of the influences that led up to the constructive changes, by which the Gothic style was produced, the attention of architects being turned to the creation of grand effects without the use of ornament.

The early Renaissance in Italy was not uninfluenced, by a similar desire for a sterner style of architecture for Divine worship, which spirit is thus reflected in Alberti:—

I confess, for my own part, I am very ready to believe that purity and simplicity of colour, as of life, must be most pleasing to the Divine Being; and that it is not proper to have anything in a church that may be liable to draw off men's thoughts from devotion, and fix them upon the pleasure and delight of the senses.

And he then proceeds, as usual, to quote classical authority, as

Cicero, being guided by Plato's opinion, thought it necessary that the people should be admonished to lay aside all sort of delicacy in adorning their temples, taking care only to have them clean and white.

No one can visit Tuscany without seeing work influenced by these ideas; the Church of San Domenico at Fiesole is grand in such simplicity, and Sant' Andrea at Mantua, by Alberti himself, is one of the most imposing of church interiors by reason of its beauty of proportion, the quality of which no subsequent decoration has been able to destroy.

These reformers were, however, far surpassed in zeal by the Puritans, whose aim was the destruction of the long-descended growth of religious symbolism and art.

Puritanism, however, is too extreme to be permanent; its attitude to art is parallel to the famous regret of Milton's Adam, that woman had ever existed, and may be said to be equally futile. That the love of art is bound up in the race's structure may be taken as a truism. Puritanism may have been well said to be a revelation of the bed rock of English character, but it should find its artistic expression in the spirit of Alberti, as quoted above—that is, in the pursuit of monumental grandeur, wherein it would be aided by an equally innate dislike of frippery.

The influence of religious thought expressed in literature, with its action on architecture, has occupied our attention, but there is an important reaction to be noted. Religions have secured permanence, and affection, by the hold which the temples themselves have taken upon mankind; while as records of the faith of the past, they have been appealed to as witnesses of the corruptions of the present.

"Lord, I have loved the habitation of Thine house, and the place where Thine honour dwell-eth," writes the Jewish poet: and so quick is the appeal of some stately cathedral, or ancient church, to the religious sense, that, as literary images, they have been much relied upon by writers for the creation of a desired effect in their reader's mind. In *Il Penseroso* Milton associates "the high embowed roof, with antique pillars 'massy proof' with recollections of sacred music, in depicting one of the pleasures of melancholy; and in the finest lyrical expression of that passion, the village church and surrounding grave-yard form the appropriate setting.

In another mood, that of aspiration, a third poet marks the spire, "star high and pointing 'still to something higher.'" The historian also, musing over the dissolution of the mediæval system, turns to architecture for the key to its reality, and writes as follows:—

And now it is all gone—like an unsubstantial pageant faded; and between us and the old English their lies a gulf of mystery which the prose of the historian will never adequately bridge. They cannot come to us, and our imagination can but feebly penetrate to them. Only among the aisles of the cathedral, only as we gaze upon their silent figures sleeping on their tombs, some faint conceptions float before us of what these men were when they were alive; and perhaps in the sound of church bells, that peculiar creation of mediæval age, which falls upon the ear like the echo of a vanished world.

The sacredness of a site due to the traditions of antecedent worship has greatly affected the monuments of religion of all epochs. To content ourselves with but one instance, that of St. Peter's at Rome: the first basilica of St. Peter covered the place of martyrdom of the apostle, if not his actual tomb in the Circus of Nero; thus when at the Renaissance a new and magnificent temple, worthy of the centre of Christendom, was to be built, no other site, however superior, could even be considered; and in addition the soul of the architect was vexed by the condition of covering in the whole area of the previous church, which had thus acquired sanctity. To adapt a Greek cross plan to the area of a long Latin basilica, given a fixed centre of the saint's tomb, was too great a task even for Bramante, some of whose attempts remain on record: while the only merit of the later addition to his plan was that of bringing all the ancient sacred area within the church. The sacredness of sites may also be due to a cult, now long forgotten, though the architectural continuity has been maintained, as in the hill churches of Italy and on the mountain sites of the East.

Section II.—Social Customs and Laws, moulded or created by Thought, influence Domestic Architecture.

The Thought of poets and philosophers expressed in literature moulds, or creates, social customs, and laws. Such usages influence architecture, through the modifications that they cause,

in the dwellings of men. The Roman system of patrons and clients gave point to the great public atrium, from which the more private parts of the home were shut off; and the feudal castle is the product of the system of a definite relation of every tenant to his lord, who while entitled to their service was also, finally, liable for their support. The great banqueting hall with its division of above and below the salt, a hall used also as a common sleeping room, existed until the gradual waning of the system was signified in the new fashion of the withdrawing room. From this commences the development of the modern country house, which, in its highest development, is the complete expression of the pursuits and habits of the English gentleman, whose love of a country life and of country pursuits has strongly influenced our architecture. This love of the country is not modern, but is one of the most marked qualities of our race; it gave, according to Fergusson, that character to our cathedrals by which, in grouping, they differ from the French, and is to-day the cause of our pre-eminence in rural architecture. In Painting landscape is the art of modern times, and it is with us that its higher developments have originated. The love of country life finds its full expression in Shakespeare, and modern literature is often judged by the excellence of its scenic setting. Is there no parallel in our architecture for this passage from *Sir Percival*? The heroine Constance shows her home, and the scenery in which it is set, to her guest from London, Sir Percival, a lively, pleasant boy, somewhat younger than herself. It falls to her, hereafter, to relate his life-history, and this particular incident is given as follows:—

"You cannot think," I said, "how I love this place. 'I want you to see it as I see it. I have never lived anywhere else. I have hardly seen anything else.'" We went out on the soft mossy lawn, and turned round so that Percival might see the long, low front of the house. It lay broken into endless variety of long and mullioned window, and ivied buttress, and low projecting tower in brilliant sunshine and deep shadow, and enspirited, it seemed to me, by the fleeting clouds that swept over the sky.

There was a low doorway which opened at once upon the chase; you came out upon a curt road formed along a sort of natural terrace, along which stretched a row of ash trees of great size and age. Beyond this the chase sloped away towards the west, with a rapid decline, into a dingle or valley in which the oaks and ashes sheltered from the wind had grown to an enormous size; and beyond the dingle and through the vista of its woods, the valley opened out with an expanse of woodland as far as eye could reach.

I had not chosen the time, I should have preferred a fine evening; but when the door in the wall was opened and we stepped out upon the chase I was content.

The radiant summer sun, alone in the cloudless sky, flooded with light a world of young green foliage, unruffled by touch of storm or age. A flickering haze drawn up from the marshy parkland by the heat quivered over the delicate green of the grass, and of the young oak leaves, and of the larger foliage of the ashes, and protected it

from the killing sunlight that annihilated all other colour in its blaze. From the green forest world below, the haze ascended against the worn, pale blue of the heaven, also killed by the blazing light, blending with the green of earth and the golden light, into an opal veil, as it seemed, of crystal amber, in which the vast expanse of woodland, a world of invisible life and possible activity, lay brooding in a sleep of silence and of rest. Beneath the spreading branches of the trees flitted stealthily the forms of deer, and other creatures, more swift and active, stirred the fluttering leaves.

I stood for a moment dazzled by this glorious sight, then I turned to my companion and looked eagerly into his face—he did not notice me, but stood looking before him with something of the same expression I had noticed before, but, as I thought, with a look of greater insight, as though some perception of a hitherto unknown fact was forcing itself upon his mind. I would not speak; some instinctive power within me kept me silent; but with all the force of an intense desire which sprang up suddenly within my soul I begged him to see! "O Percival, Percival!" though not a sound was uttered yet the words seemed to form themselves within the murmuring breeze, and throughout the rustling grass and along the spreading branches of the ashes, "See, only see!"

Literature, however, has its debts; it draws, at times, an inspiration from architecture itself, and what use can be made of old work, is shown by this quaint parallel between the rustic, and his house:—

The next cottage was a very marked one, for houses grow to their owners. The low thatched roof had rounded itself and stooped down to fit itself to Job's shoulders; the walls had got short and thick to suit him, and they had a yellowish colour, like his complexion, as if chewing tobacco had stained his cheeks right through. Job had a lot of shut-up rooms in his home—and in his character, which never seemed to be open to daylight. The eaves hung over and beetled like his brows, and his face was a blank like the broad end wall of the cottage which had no window—at least you might think so until you looked up and discovered one little arrow slit, one narrow pane, and woke with a start to the idea that Job was always up there, and listening.

The love of old houses, which is so strongly felt in our time, gives rise to such literary passages as follow:—

At the edge of the park stands an old farmhouse of timber and red tile, built with those gables that our ancestors loved. Their rooms they liked of many shapes, so that each house had its own individuality. To these houses life fitted itself and grew to them—they were not mere walls but became part of existence. A man's house was himself—he could not tear himself away; it was like tearing up the shrieking mandrake by the root—almost death itself;

while the ideal country-house is thus eloquently sketched:—

It is not large nor overburdened with gables, not ornamental, nor what is called striking, but simply an old English home, genuine and true, beautiful because natural and honest, made lovely by its simplicity, like the words of an old ballad. It is no home designed to look well from which not even age has taken its artificiality.

In illustrating the debt of literature we have in the last three passages quoted from the writings of Jefferies, and, being about to return to the question

of the social conditions which may influence architecture, we shall only give but one—a sketch of an old Hall.

In a distant view the Hall could hardly be said to exist. A tall range of trees, covering the slopes above the river, enclosed meadow land as green and mossy as a lawn. A few trees on this expanse grouped, in the distance, with a range stepping down from the bank of trees above. In this descent of trees, all of stately form and rounded outline, a slight squareness at two levels, far apart, alone proclaimed the existence of the hall by this mild assertion of its towers. In the sunset light all the distance was black in foliage and grey in mist, and the ancient walling was but a solid tone of the foliage tint. Approaching nearer, huge buttressed walls of rough unmortared stones were visible, holding up the levels of the terraces above; upon them grew the lichen, moss, and every growth that Nature lavishes upon her own cliffs—seemingly here she recognised in full the kinship of man's art.

The house stood upon, or rather stepped down, the hill-side; of a grey and mossy walling, rough as the river bed below, it seemed less built upon than grown out of its rocky seat. If in this aspect, however, the Hall was of the scene, in another it would have seemed to have less in common with that richness of the grass meadows of the valley, and that surrounding luxuriance of foliage, if the balance had not been restored in the aged riven yews of the terrace, and in the rugged stems of the tall and hoary trees upon the slopes above.

The turret of the keep rose up in square outline against this bank of trees, magnificent alike in form and colour.

From the platform the view ranged over the irregular mansion, grouped round an upper and lower court; over the many bends of the rushing, gleaming river; across the rich grassy meadows that it divided; on to the opposite heights, tree-crowned, and shaded in mist.

Within, as without, it was native work; the soil gave the walls, the local mine the lead roofing, and the broad planks of the floors had needed the destruction of many of its stately trees. Native as was the material, so even more was the workmanship; work lacking the town-made finish, but having the character and honesty of nature's craftsmanship. The outdoor life of the country, the very roughness of the setting, had found an echo in the fabric of the Hall.

But to return. Of all the social influences due to literature which influence domestic architecture, the most potent is the position accorded to the women of any race whose architecture is under consideration. Such position is profoundly affected by the national literature. The conception of the ideal woman by the national poet has often been in advance of the race and age, as in Homer's poems, or in Shakespeare's plays, where women have a purity and dignity that became partially obscured in the immediately succeeding ages.

This is an aspect of the question that is prominent to-day, when imaginative literature is occupied in recasting the relations of the sexes. Nor are poets alone so occupied, for, in all likelihood, they are but following an impulse given by those who are engaged in solving problems raised by the theories of recent science. But even a temporary alteration of the relationships of men and women must have its effect upon architecture applied to social purposes. In houses alone we

may come to a dualism, especially in the country-house, when the bachelor's wing will have its correspondent, which we shall not attempt to label, while gun, billiard, and smoking-rooms will probably not be neutral ground, but, like the secretary's room, and the business room, will be as much required by the lady, as by the lord, of the mansion.

Besides, however, considering the structure of society, as affecting each individual and the architectural expression of his requirements, we must also remember that, as a whole, it exerts a powerful influence on architecture; and is itself, in its final cause, the effect of the thought of the greatest minds in the race, expressed most often in literature. Thus modern democracy does not perhaps sufficiently recognise its indebtedness to the writings of Rousseau and Bentham; and if ever its structure is changed to that of Socialism, the writers of that school, both of yesterday and to-day, will be its real founders.

Now it is remarkable that no writer of the future as seen by a man of to-day, either in the capacity of prophet, or as by one miraculously preserved to a new century, from Lytton to Bellamy, has ever failed to enlarge upon the superiority and beauty of the buildings of the new epoch. This tribute to architecture, as the outward expression of the civilisation of the race, and the proof of its progress, is remarkable, even if the attempted descriptions of the work itself are incapable of realisation. For it is not possible for the mind to project itself in advance in more than general principles; and while a Roman architect might have dreamt of a vaulted hall of surpassing lightness, we will confidently assert that a Gothic cathedral, as it is, was for him an inconceivable structure. Even a writer so romantic as Mr. Rider Haggard becomes merely theatrical in describing the imaginary temples of a vanished race. The tide of knowledge rises only by gradual accretion, and the mind looking into the romantic well sees but the reflection of its own image.

Apart, however, from all dreams of Communistic Utopias, socialistic writers have, even now, exerted an influence on architecture, being very probably the originators of the craftsmanship ideas of the day. Movements come from below, and the worker half-educates himself rather upon the most recent literature than upon that of the past. In the conception of equality, of the dignity of labour, and of the essential independence of the artist, we have ideas which tend to a revolt against the supremacy of the architect.

Individualism in the architect is the keynote of classical architecture, which does not tolerate such variations in the cardinal elements of a design, as may be found in some works of the Gothic period; which latter may have arisen, in some cases, from the insufficient authority of the real architect of the general scheme. A new rise of the individual architect to a recognised position took place

during the Renaissance period, affording to him and to us great opportunities of equally complete success, or failure.

On the other hand, socialistic ideas interpreted in a feudal spirit are not unfavourable to the architect, who then becomes the head of a scheme of peers; but if his centralising control be unduly lessened abuses must occur in the carrying out of any great scheme; as was seen in the politics of the feudal period, or in the execution of such a work as St. Peter's, Rome. In the latter case the progress made was in proportion to the fiery nature of the chief. The combination of a liberty, thus verging on licence, with authority, is as much a problem for the future architect, as for the statesman, who may both have cause to suspect the tyranny of a class, as the only motive power of a possible socialism.

The conception of what an architect is, or should be, has undoubtedly influenced architecture itself. The definitions of an architect in literature have differed at various epochs, as has been the case with his position in relation to other orders of society. The best known and the earliest remaining is that of Vitruvius, who says:

An architect should be ingenious and apt in the acquisition of knowledge. He should be a good writer, a skilful draughtsman, versed in geometry and optics, expert at figures, acquainted with history, informed on the principles of natural and moral philosophy, somewhat of a musician, not ignorant of the sciences both of law and physic, nor of the motions, laws, and relations to each other, of the heavenly bodies.

In the Middle Ages the position of the architect was one of obscurity, and allusions to him in literature become scanty; the directing patron, priest, or bishop is generally credited with the work, and the master workman, who was probably often the working architect, remains in the background. In monasteries, however, architecture was taught; the order of the Cistercians having the credit of the most refined work, and those taught in such schools were architects in fact, whatever their position on the building may have been.

At the end of the Middle Ages we have an interesting reference to architects in Shakespeare, where Lord Bardolph warns his fellow-conspirators to count the cost by an analogy drawn from the procedure of house building:—

... When we mean to build
We first survey the plot, then draw the model ...
Consent upon a sure foundation,
Question surveyors, know our own estate
How able such a work to undergo ...
Or else ... we fortify in paper
Like one that draws the model of a house
Beyond his power to build it; who half through
Gives o'er, and leaves his part-created cost
A naked subject to the weeping clouds.
And waste for churlish winter's tyranny.

Vitruvius's definition was revived when his work became the standard authority of the Renaissance,

since when, the literary conception of an architect has been generally modelled upon his. Alberti, one of the first of the revivalists, a Florentine of good family and a man of wide learning, gives in his book of architecture the following definitions :

Him I call an architect who by a sure and wonderful art and method is able, both with thought and invention, to devise, and with execution to complete, all those works which, by means of the movement of great weights and the conjunction and amassment of bodies, can with the greatest beauty be adapted to the uses of mankind ; and, to be able to do this, he must have a thorough insight into the noblest and most curious sciences. Such must be the architect.

It will be noticed that this definition is, if anything, still more, what we should call scientific, than that of Vitruvius himself ; and the circumstances of the epoch, when great works to vie with those of the ancients were in contemplation, probably biased his opinion. Since that time, however, the great development of the art of regulating and applying the forces of nature to the service of man has divided off a class of scientific specialists from the general body of architects. In spite of the arguments of such authorities as Viollet-Le-Duc, architecture and engineering are not accepted as convertible terms, and, as far as recent literature has any influence, the tendency is to further strip off those elements which are of a mathematical character. In effect recent essayists would define an architect as an artist, practical enough to give expression to his ideals, through the methods of his own art.

Section III.—The pursuit of Progress and a consequent reaction influence Architecture.

We have been considering the effect of certain progressive ideas of the day, but we have to consider in what does progress in architecture itself consist, and how do revivals of the styles of past ages affect, delay, or reverse any advance ? We have seen that architecture reflects any great social movement ; it follows therefore that, if there is such a thing as social evolution leading the race to a higher plane of existence, such a goal must also be in view for architecture. The architecture of a superior race must on this assumption be better, unless art is but the prerogative of the inferior races and dies out. The latter theory, applied to poetry at the commencement of this century, when Utilitarianism was in the ascendant, was ably refuted by Shelley, and his argument applies equally to our conception of art.

But does architecture advance ? It appears to us that its most marked characteristic is its intense conservatism, and conformity to a law of nature that alien races, which do not modify to their surroundings, die out. Whether we go back to antiquity, and see how, in Egypt, the heresy of the winged solar disc with its revolutionary ideas in art, died out in a generation, or whether we contemplate the chequered fortune of Gothic in

Romanesque districts, or that of Southern Classic in Northern countries, in all cases we find the same result. This is the meaning of transitional styles, which are the crosses that give the only life possible ; for the alien, to exist, must be infused with the national. Accordingly, the term hybrid, given in reproach by the purist to such styles as the François-Premier, or our own Elizabethan, has a better signification than he suspects, for without such epochs neither the French Néo-grec, nor our own Anglo-Classic, could ever have existed.

Nothing has been more sterile than the literature that has urged new styles, or new developments in architecture, either out of recent materials or from novel forms of construction. Such examples as the authors, or their disciples, have rashly given, have soon become objects of ridicule ; and those writers have been wiser who have confined their exhortations to a general demand for progress.

Progress in architecture, if there be such, is the result of the action of many minds, acting in a certain direction for a considerable period, which cannot be shortened by any fervour on their own or the writer's part. We see this in the development of building in iron, which from timid, and clumsy constructions in cast metal, has passed through a wrought-iron phase to the steel of our own day, and now seems about to advance to a greater future in some such metal as aluminium. If such structures as the colossal roofs and sheds erected by us in these materials are ever considered by a future race as art, the internal effect of the cast-iron nave of the Crystal Palace, or of the Palais de l'Industrie at Paris, will, when contrasted with the lighter and more graceful effect of the Galerie des Machines, or its succeeding rivals in the future metal, be found to bear the relation of a Romanesque to a Gothic interior.

It might in that case be as interesting to trace the course of this evolution, as it is to follow that of Gothic vaulting, from the Roman cross vault to the Gothic fan ; and the successors of the shuddering antiquaries of to-day may prize, as links of development, what we call the monstrosities of the nineteenth century. This is on the supposition that the theory of many writers of yesterday is true—that architecture is but appropriate construction ; a premiss that, to-day, is being called in question, when ideas of beauty before all, and obtained by any means, are again reviving.

Beauty doth of itself persuade
The eyes of men without an orator ;

or as Browning expresses it :—

If you get simple beauty and naught else,
You get about the best thing He invents.

Moreover, there is a school which sees in all art the expression of Thought, and without going over to the extremes of the Symbolists and

Mystics, we may seem to see, in the grander works of the architects of the past, traces of an imagination stretching upwards to the expression of ideas, not exactly constructional. If we held the extreme theory of the decorated construction school, we must imagine, for instance, William the Englishman turning his back upon modern architecture, and hailing the designer of the last big bridge as a superior artist. He would say, "My designs were given by convenience, and my detail by the material; but you are more advanced, for detail you have none, and laws of stress have given your design."

Leaving the allied Utilitarian theory for further discussion in the last section, we now proceed to inquire what is the meaning of the revivals that occur in each generation, for it is a mistake to suppose that they are recent phenomena. Revivals or lapses into archaic types have occurred in every age, as when Ptolemy for political reasons endeavoured to re-establish the ancient style of Egypt, building the temples of his own age in close imitation of the old; or as in Greece, when there was a lapse into an earlier style of treatment by the sculptors of a later epoch. Again, in the Romanesque period the aim of the architects was to build as the Romans, and the Middle Ages were haunted by the relics of antiquity. Never, however, had the fever of revivalism so infected the race, as when the generations that had witnessed the culmination of the Gothic system proclaimed the dawn of the Renaissance, as the clearing away of the clouds and darkness of the ages.

Bacon, describing this epoch from the near standpoint of his own time, says that

Luther, finding how hard a task of reformation he had undertaken, and being unassisted by the opinion of his own age, was forced to awake antiquity and make a party for himself, whence ancient authors that had long slumbered in libraries were wakened up and began to be generally read. Thus was brought on the study of the original languages, and hence the style and phrases came to be admired and imitated, and then did Car and Ascham in their lectures and writings almost deify Cicero and Demosthenes.

In this path architecture followed only too closely. Vitruvius became a gospel explained, rather than checked, by the study of the remains of old Rome, which it became the dream of every architect to measure. The first students, as Brunellesco, used their models in a rational way, for the dome of Sta. Maria del Fiore at Florence is no copy of the Pantheon cupola; but the later architects, as Palladio, following the bent of their generation towards a closer approximation to the classic life, endeavoured to revive the very corpse of antiquity itself.

Architecture, then, was only yielding to the general craving to live the old classic life again, for the human mind, seeking the ideal and prevented by an inherent incapacity from projecting itself into the future, seeks in the past those

qualities of which it feels a need. No revived style is more than a masque of the past, and yet no generation has ever enjoyed an architecture that was not more or less traditional, though the intensity of the love of antiquity has varied. When it possesses least force is when some change greater than usual has taken place, and delusive hopes of an entirely new future dazzle for a moment the eyes of men, ending eventually in an unusually strong revulsion to the past.

All who think progress in architecture is of slow growth will see nothing unwholesome in a revival; transitional forms must cloak new methods of construction, until new forms have been invented, and the ransacking of the old storehouse often tumbles out a forgotten treasure.

There is, moreover, a positive educational process to be gone through, and the eye has to be accustomed to new relations and proportions, differing from the accepted, without which a fresh departure is hardly possible. The proportion of a Gothic is widely different from that of a Romanesque nave, and yet both are beautiful in their most characteristic examples. So, perhaps, the wide spanning of support, with great depth of beam, characteristic of modern engineering, may be accepted hereafter, when treated by an artist.

Atmosphere, that essence of art, involves consistency in detail: therefore it is that we forego modern resources and apply the term "artistic" to that which is most imbued with the past; and though we would acknowledge that we cannot be of any past century, yet the salt of antiquity is grateful to our senses.

To attribute an architectural revival to any author in especial, as is sometimes done in the case of Sir Walter Scott and the Gothic revival, or in that of Thackeray and the style known as Queen Anne, appears to us to be a misunderstanding of the influence that any writer can have upon architecture. His share, directly, in such a revival is much smaller than is often assumed; thus, the Gothic revival appears to us as due, in its first growth, to the nation's taste for the antiquities and traditions of its history; and later, when the movement passed beyond the stage of triviality, its motive force was the renewal of life in the Church. Also in a still larger aspect to a revolt against the modern basis of civilisation, which had been developing too much, to some minds, under the influence of the old classic ideals. It was then an attempt to reassert the Mediæval scheme of social order, and to replace the present leaders of thought by a new priesthood. It has been well said that any past period is practically inconceivable, and that Newman's picture of the early Church would probably not have been recognised by the early Christians themselves: just as the characters of Scott's novels are but 18th-century men and women masquerading in Gothic attire, and as the most archaeological of revival churches

will not be mistaken by posterity for the product of the Middle Ages. We are fortunately unable to sell our personality, or to prevent its stamp appearing in our works. A perception of the impossibility of a complete return to the Middle Ages was the cause of a division in the ranks of the revivalists, and one school was never tired of asserting that what they desired was no more than a point of departure, which they believed could best be found in some phase of the architecture of that epoch. That this school was less popular and successful, from the revival point of view, was due to an inevitable loss of atmosphere, the very quality for the sake of which most revivals are started.

To repeat that any writer is really responsible for such movements will be seen by the whole argument to be, for us, beside the question. That, moving with, or even partially leading a general tendency always, as we have seen, inclined to look back, he may help such a revival by his works is unquestionable; but a writer might of his own motion preach a revival of any style he liked without any effect whatever. It is, as we have seen, no part of any writer's mission to supply us with architectural conceptions; and the most that he can do is to call attention to the works of a past age by making his characters of that epoch, and, in the pursuit of atmosphere, to make them live and dress in the style of the period he wishes to describe. But in reality the debt is the other way, because the brevity of wit, abhorring long descriptions, compels a writer to raise the image he desires by an actual use of architecture. Thus the heroine of the Gothic age dwells in a frowning château with a drawbridge; the hero of a later epoch has a picturesque Tudor pile; that of the seventeenth century a Palladian mansion with a portico; the early nineteenth has a Doric villa, and the up-to-date society Dodo, of the Rhoda Broughton type, inhabits "a house, Jackson's latest"—all examples to show clearly that the aim of the writer is to compel his readers to call up from their memory some building of the desired epoch, with which they may be assumed to be familiar. Dryden may not have been a great poet, but at least he knew the limits of his art, and thus ridicules the trespasser:—

Sometimes an author, fond of his own thought,
Pursues its object till 'tis overwrought.
If he describes a house, he shows the face
And walks you round from place to place.
Here is a vista, there the doors unfold,
Balconies here are baluster'd with gold.
Then counts the rounds and ovals in the halls,
The festoons, friezes, and the astragals.

The poet's house is in "bare ruined choirs where
"late the sweet birds sang," or "bosom'd high
"mid tufted trees," or elsewhere girdled by "dew-
"washed, bird-haunted English lawns."

The "tendency of the age" is a phrase confess-

ing, maybe, a deplorable ignorance; but it has some value if it leads us to see that in some way there is more than one influence at work leading men in any specific direction; and, as we have seen, architecture shares in any such movement, being an outcome and a record of the civilisation of each race.

Interlude.—Architectural Pantheism.

For nought so vile that on the earth doth live,
But to the earth some special good doth give.

This is the plea of the architectural pantheist when in judgment before his one-style rival; he pleads that to him at all times the work of the human race has been worthy of study—perhaps even that nothing is wholly bad, seeing that some spark of life should have passed from its human creator to his unworthy work, and that mayhap some nobler mind will extract from it that which shall fertilise the germ of his own more beautiful creation. Your fanatic is, however, fiercely monotheistic. His creed is simple—the absolute vileness of all but one selected period, sometimes in one country only, and very likely of only one hundred years, out of the many centuries of its history. Such a dogma, current in the literature of the last generation, sounds forced to us, who have passed out of the fiery furnace of the Gothic revival, and from under the sway of its inspired prophet. Then, however, hardly did the stronger enthusiasts allow the merit of good work to the perfected art of Greece; while the complex, germ-containing architecture of Rome was condemned in language modelled on that of a prophecy.

Now, both the refutation of charges of Paganism, and the task of defining the limits of true Church architecture, have ceased to be necessary, so strangely ebbs, and flows, the tide of art movements. But if the permanency of such narrow beliefs and practices is not assured, their recurrence is an inevitable factor in all progress, and they have a driving force. A man thus resolute in a belief of his own infallibility in distinguishing the only good work, and so successful in defining its boundaries, has by so much narrowed his field of study. The late Mr. Street in Italy, and Spain, for instance—a modern Ulysses tied to a thirteenth-century Gothic pillar—resists the siren fascinations of the Renaissance; while our Pantheistic friend is distracted by the hundred forms of that dangerous charmer. The manifold character of the Renaissance has hardly been sufficiently dwelt upon: its phases ranged through all degrees of Gothic influence, from local idioms up to a grander development upon the Roman stage; it passed, by the hands of an all-embracing Church, or crept in the train of some travelling king or noble, on to a universal future, allying itself to each and all, and planting everywhere the seeds of a yet undeveloped possibility.

Consider, as an instance, that phase known as the Jesuit style. In Italy its examples are churches capable of colossal congregations, revived forums for the towns; in France it is marked by crowded masses of fanciful decoration; in Germany by strange vagaries of outline and ornament; in Spain by a stern, too harsh, simplicity, which, traversing the ocean, with wild luxuriance in Mexico, blossomed by a strange mixture of elements, local and European, symbolising the longing of its Jesuit authors to assimilate their surroundings, and to be true to their special mission of being all things to all men.

When Sextus IV. and Fontana projected a new Rome, and overrode the Roman antiquities in favour of the newly systematised classic architecture, they did not hesitate to destroy the very elements from which their formula was deduced; and the protests they encountered sprang from the opposing force of architectural pantheism, which, by the preservation of old examples, renders new developments of monotheism possible; the latter being in full youth ruthless, as it is fabled that the early man destroyed the links of his development.

As a fire, monotheism promotes progress, destroying decayed systems, and by intolerance it clears the ground, for occupation by its own exclusive formula. Soon stereotyped, it is only to be overthrown by the artillery fire of pantheistic eclecticism, which, making a breach in its system, admits the rushing forces of a newer creed. Thus forces balance, and the philosopher is confirmed as a spectator, balancing issues; while his less far-seeing friends, doing battle on one side or other, decide the victory that he would seem the best fitted to adjudge. Departing, they leave their works to a fresh critic to classify, seated in the chair of their contemporary—now, maybe, no longer known, even by his own successor.

Section IV.—Modern Philosophy by a theory of Utility influences Architecture.

The subordination of architecture to the considerations of convenience is analogous to the new philosophy of Bacon. Houses were built to live in, not to look at, is a maxim characteristic of the author of the philosophic method, whereby the mysteries of nature were to be unfolded by simple examination, and deduction, from its facts. Whether or no it results from the influence of his philosophy, it is certain that many believe, and not a few architects practise, upon the faith, that attention to all the requirements of the building, as expressed on plan, will result in beauty in the elevation. Another school holds that while this is impossible, an unembodied conception of the general character required by the elevation, must be present in the mind when forming the plan and sections, and that all three must be shaped together, so that the design as a result is affected

by their unison. During such a period as the Palladian epoch, there can be little doubt that the elevation, or external design, was subsequently fitted with a plan; and, in fact, any plan that is to be treated with a classic dress must be relaid out, when the externals have been settled, so great is the control exercised by its system, upon even the small details of the planning.

No one, however, can survey the architecture of the past, as a whole, without perceiving that there is a class of monuments that have been built mainly as ideals. The Pyramids, granted some astronomical utility has been proved, are still in the main the ideal of an everlasting tomb, a pledge of an immortality; as the Mausoleum was the eloquent expression of a grief that was stayed, only by a lasting and stately memorial of the departed.

Is Chambord no more than the hunting-lodge of a king? Is it not rather the Gothic castle, transformed by the conception of an ideal palace, the condensation of the dream of a royal traveller, haunted by recollections of Italian beauty.

It is Goethe who says that the Villa Rotonda, the most characteristic of Palladio's works, is the last word of temple architecture, and never, surely, was a dwelling-house so sacrificed to the ideal.

And yet are not these architecture?

If the Christian religion is crystallised in its cathedrals, who shall determine the exact value of the religious ideal, as against that of the convenience of the worshipper, or the necessity of the vaulting?

The isolated cathedral covered the hill, bold and stern, a firm outline amid the swirling, fleecy, clouds.

Away upon the hill those ancient towers and gables, with fretted surface full of shadow, shone tender grey against their black and silvery roofs, as a vision seen in dark, but gleaming, clouds.

Isolated as it was, the level suburbs seemed to have floated away, as though time and tendency were streams, and had borne them to the plains, where now great sheds and factories of sombre hue, spread as an indistinguishable mass, that was broken only by the tall shafts of their belching chimneys.

In which reside the doctrines of utility and of decorated construction? In the vast west front of the cathedral, in the noble towers, and in the airy chapter house; those elements which had this basis have lost such origin and meaning, outweighed by added qualities of idealism and design.

Surely it is much to be wished that the process which is to convert, say, the meeting-house, where each seat is convenient, the organ well placed, the heating and acoustics correct, into something equivalent to the beauty in that cathedral, might be hastened; otherwise, as we watch, our fields are swallowed up by the flood of spreading towns, wholly given over to materialistic architecture.

As nowadays faith claims an empire outside of all philosophies based on reason, shall we not also demand for architecture another realm, outside

the sphere of influence of any system, based too exclusively upon theories of constructive utility?

I trust I have not wasted breath.

I think we are not wholly brain.

One of the characteristics of the day is a revolt against evolution, and even against experimental philosophy itself. It is thus voiced by Jeffries:—

We are going down to nature and taking up the clods with our own hands, and so coming to have a touch of that which is real. As yet we are in the fact stage, by-and-by we shall come to the alchemy, and get the honey for the inner mind and soul. Man's mind is the most important fact we are acquainted with; let us therefore not be too entirely mechanical and Baconian; let us let the soul hope, dream, and float on these oceans of accumulated facts, and feel still greater aspirations than it has ever known as yet.

Such aspirations are thus pressed upon a painter by his monk patrons in Browning's poem:—

Your business is not to catch men with show,
With homage to the perishable clay;
But lift them up, ignore it all,
Make them forget there's such a thing as flesh.
Your business is to paint the souls of men.

And the recalcitrant painter's answer—which we have given elsewhere—that beauty is an end, would at least carry us a step beyond that theory of utilitarianism which is so rampant in our day.

For to us the greatest danger, to the once foremost art of architecture, lies in an increasing public indifference, which, after demanding attention to certain practical points, leaves all the rest to the architect; affording a fine opportunity to the artist, but requiring from him an exceptional grasp of the tendency of his age and nation; otherwise his work is but the expression of his own ideas, or those of some clique, and in no sense possesses a national character. Confronted with great opportunities, he may fail to give the expression, and grandeur, suitable to the purpose, and occasion. There are instances of great churches, the gift of private individuals, which seem to have too much of the whim of the donor to enlist that sympathy, which is evoked by the works of a past age, where the lively interest of the multitude has made itself felt. Much of this interest is nowadays bestowed upon the great engineering works by which the growth of the community is affected.

Of forces in England, to-day, one may be described as emotional, mainly proceeding, perhaps, from the Celtic fringe of Great Britain, many of our present leaders in thought and art being of that descent; and the other as practical and Philistine, springing from that strong scientific cast of mind which distrusts all emotion, and all but despises art. The experimental philosophy with its practical results is what appeals to the English mind; and agnosticism, as interpreted by its founder, is a kindred belief intended to

keep its followers out of the jungles of speculation.

It is hazardous, however, to build too much on the present tendencies of so mixed a race as the English, which has produced imaginative work of the highest order, in addition to practical results of the severest utilitarian kind; and by a unique conception of liberty has enabled Thought to flourish in all its branches, each according to its own bent.

Conclusion.—On the idea of Art governed by elementary laws as comprehensive as those of Nature.

We learn from Bacon that all the useful arts are merely derived from a few axioms of mechanics, as thus:—

It may be stated as a fact that the ways and means hitherto discovered, and observed, of effecting any matter, or work, are for the most part of little value, and that all really efficient power depends, and is to be deduced from, the sources of forms, none of which have yet been discovered—

the sources of forms here meaning those elementary laws of nature on which all practical work is based. Thus the most important discovery of the age has been well said to be, not that of steam or electricity, but the axiom that "Force, like matter, is indestructible," and may we not imagine that all art is similarly governed by a few laws?

The laws of form, proportion, and colour are to be observed in the masterpieces of every style; and there are many principles common to all; so that Garbett concludes that all art is summed up in simplicity. Alberti also says:—

So then beauty is somewhat lovely which is proper, and innate, and ornament is somewhat added on; and it is my opinion that beauty, majesty, gracefulness, and the like charms, consist in those particulars which if you alter or take away, the whole would be made homely and disagreeable.

Endeavouring to find these general laws he turns for help to music, and says:—

I am every day more convinced of the truth of Pythagoras's saying, that Nature is sure to act consistently, and with a constant analogy, in all her operations, from whence I conclude that the same numbers, by the means of which the agreement of sounds affect our ears with delight, are the very same which please our eyes and mind.

As sings a poet of to-day:

And Orphic laws of lute and verse
All the symphonious worlds coerce,
That hour by hour their parts rehearse,
Winds, strings, and reeds,
In this orchestral universe
The Maestro leads.

The late Mr. Watkiss Lloyd in his investigations of the Parthenon, and Baron Geymüller in his studies on Bramante, have similarly endeavoured to place architecture upon some fixed basis of elementary laws, which cannot, however, be a mere mathematical system. The late César Daly

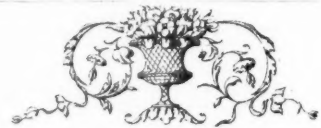
attempted in his *Hautes Etudes* the same goal by another path. Finding that each style has its origin in some one phase of beauty, he proposes to deduce, from an examination of all the architecture of the past, principles applicable to that phase of beauty possible in science ("l'Esthétique scientifique") which he sees rapidly growing up around us. Architecture, he thinks, while utilitarian, is also swayed by the past; and that rationalism which merges the architect in the engineer does not satisfy him.

Another writer, Jefferies, complains that of a million books not one gives any adequate impression of Nature's beauty, and this is true of all architecture, which has never yet reached the ideal dream of the true architect. This is the meaning of Raphael's expression that he had other ends in view than those of pleasing the Pope and his age, being desirous to fathom the secrets of architecture; * an idea in accordance with the thought of to-day which represents us as on an island, in an ocean of chaos, from which our present knowledge, used as a tool, is to continually add fragments, extending the narrow refuge on which we stand. The discovery of an elemental law of nature reduces to harmony thousands of apparently conflicting facts of observation, and furnishes the means of advance; and the extraction of a principle of beauty from the architecture of the past should be equally potent.

Such ideas may tend to quackery either in literature or art, and schools of symbolists or mystics arise, who, laying hold on some partial truth, emphasise that in their work to the exclusion of all else. As also incoherents, believing in the existence of such laws, but incapable of demonstrating them, endeavour to arrive at their goal by chance methods, miscalled inspiration. Such schools produce works incapable of being understood, thus lacking that essential of nature, clearness; for Nature is obscure only through our ignorance.

To conclude, it is in such elements or primary aspects that one art influences another; thus Literature influences Architecture, when architects derive from the masterpieces of Thought both ideas and suggestions of treatment, for the artistic shaping of their own creations of Beauty, in concrete form.

* "So in youth, like Moses from the mountain, we have
"sights of that House Beautiful of art which we shall
"never enter—they are dreams and unsubstantial; visions
"of style that repose upon no base of human meaning;
"the last heart-throbs of that excited amateur who has to
"die in all of us before the artist can be born. . . . But
"art, of whatever nature, is a kind mistress; and though
"these dreams of youth fall by their own baselessness,
"others succeed, graver and more substantial; the sym-
"ptoms change, the amiable malady endures; and still at
"an equal distance, the House Beautiful shines upon its
"hill-top."—A. T. B.



MINUTES. XVI.

At the Sixteenth General Meeting (Ordinary) of the Session, held on Monday, 24th June 1895, at 8 p.m., Mr. F. C. Penrose, F.R.S., *President*, in the Chair, with 35 Fellows (including 13 members of the Council), 33 Associates (including 2 members of the Council), and 24 visitors, the Minutes of the Meeting held 10th June 1895 [p. 559] were taken as read and signed as correct.

The following members attending for the first time since their election were formally admitted and signed the respective Registers—namely, Francis Thomas Dollman, Arthur Henry Reid (Johannesburg, S.A.R.), Herbert Frederick Tomalin (Colombo), and William Henman (Birmingham), *Fellows*; and Frederick Brice Hobbs (Liverpool), *Associate*.

The President delivered an Address on the presentation of the Royal Gold Medal, the gift of Her Majesty the Queen, and handed the same to Mr. James Brooks [F.], who replied in acknowledgment of the honour.

The further business on the notice-paper—namely, to consider a recommendation from the Council re the establishment of a new class of Subscribing Members to be called *Craftsmen*—for which a Special General Meeting had been convened for the same evening—having been adjourned to Monday, 8th July 1895, the proceedings terminated, and the Meeting separated at 9 p.m.

The Leicester and Leicestershire Society.

The Annual General Meeting of this Society was held on the 20th March, when the officers and Council were re-elected as follows for the year 1895-96:—*President*, Mr. John Goodacre [F.]; *Council*, Messrs. A. H. Paget [F.], A. E. Sawday [F.], T. H. Fosbrooke, and C. Baker; *Hon. Treasurer*, Mr. Stockdale Harrison [F.]; *Hon. Secretary*, Mr. S. Perkins Pick [A.].

The Bristol Society.

The Annual General Meeting of this Society was held on the 6th May, when the officers and Council for the year 1895-96 were elected as follows:—*President*, Mr. Henry Crisp [F.]; *Vice-Presidents*, Messrs. W. B. Gingell and T. S. Pope; *Council*, Messrs. E. W. Barnes [F.], F. Bligh Bond [A.], W. V. Gough, W. S. Paul [A.], F. W. Wills, and J. Wood; *Hon. Secretary and Treasurer*, Mr. W. L. Bernard [F.].

The Liverpool Society.

The Annual General Meeting of this Society was held on the 6th May, when the officers and Council for 1895-96 were elected as follows:—*President*, Mr. A. Culshaw [F.]; *Vice-Presidents*, Messrs. H. W. Keef and J. Woolfall; *Hon. Secretary*, Mr. H. L. Beckwith; *Hon. Treasurer*, Mr. J. Dod; *Hon. Librarian*, Mr. J. W. Blakey [A.]; *Council*, Messrs. T. Cook [F.], T. Harnett Harrison [F.], Henry Hartley [F.], H. W. Keef, T. Mellard Reade [F.], Professor Simpson, J. Woolfall, J. W. Blakey [A.], and T. W. Haigh.

The Devon and Exeter Society.

The Annual General Meeting of this Society was held on the 6th June, when the officers and Council for 1895-96 were elected as follows:—*President*, Mr. Arnold Thorne [F.]; *Vice-President*, Mr. James Crocker [F.]; *Council*, Messrs. Edward Appleton [F.], M.Inst.C.E.; James Jerman [F.], Charles Cole, Frederick James Commin, John Morgan

Pinn, and Edward George Warren; Hon. Treasurer, Charles James Tait [A.]; Hon. Secretary, not yet appointed; Assistant Secretary and Librarian, Edward E. H. Ballan.

PROCEEDINGS OF ALLIED SOCIETIES.

THE DEVON AND EXETER SOCIETY.

Annual Meeting: Mr. Jerman's Address.

At the Annual Meeting of the Devon and Exeter Architectural Society, held on Thursday, 6th June, the retiring President (Mr. James Jerman [F.]), in formally presenting the Annual Report, said:—

GENTLEMEN,—The Annual Report, as distributed to the members, does not record a long list of Papers read or a large number of Visits made. Circumstances have diverted the attention of the Society in other directions. We may hope in the near future to return to these methods, and formulate a definite policy in the shape of classes for systematic study for the benefit of our students. The work of the year has been rather that of development. A most enjoyable as well as intensely interesting meeting was held at Plymouth, and our warmest thanks are due to our professional brethren in that important neighbourhood for the arrangements made; especially are we indebted to Mr. Hine, the veteran architect of that place. We felt in meeting the architects of the district that a real advance was made in promoting the extension of the work of this Allied Society. Although the General Meetings have not been numerous, it is my duty to inform this meeting that the Society's interest has been well cared for by the indefatigable exertions of our Hon. Secretary in keeping the Council members well occupied on topics of importance to the profession.

I need only refer here especially to the production of the revised rules, and other work in connection with the carrying out of the programme laid down by the Royal Institute of British Architects for extending the work and interest of the affiliated branches. The discussion on the revised Form of Building Contract also entailed work of unusual importance to the building world. The subject had been long under anxious consideration, and your Council were glad to be able to concur in the suggestions of the Royal Institute. The labours of the Council have been made pleasant by the thoroughly united and cordial manner in which the business has been carried on, and as members of the Council I am sure we shall all agree that the success of our organisation and the good feeling displayed have been brought about in no small measure by the tact and judgment of our Hon. Secretary, Mr. Warren. His exertions for nearly five years have borne excellent fruits, and our warmest thanks are due to him for the very substantial work he has done for the Society over a long and critical period. One point of more than ordinary interest to us is the establishment of a central place for the Society's work, for the reception of our books and collections, and for meetings. It is felt that, with ordinary interest, much might be done by this movement to promote the establishment of a library of purely technical works for educational purposes. There is still much to be done in this direction, and your Council trust that at no distant period measures will be taken for promoting and co-ordinating the studies of those preparing for the three grades of examination in force at the Royal Institute. It is hoped that the technical classes now at work in the larger centres of the district, supplemented by special efforts on the part of qualified members of the profession, will afford all the requisite facilities for preparation. Probably it will be necessary before long to appoint a representative committee over the whole district to confer on the best methods of utilising the valuable educational advantages in the various technical colleges and classes already doing such good work.

With the issue of the revised rules and the firm establishment of the Society as representative of a district covering a large geographical area, we feel that the

extended scheme of the Royal Institute for promoting professional *esprit de corps* and uniformity of practice, by means of Allied Societies, will receive proper consideration at the hands of all loyal and reputable practitioners. We may thus hope to follow the best traditions of those masters of our art who have gone before, and each in his sphere contribute to the well-being and good reputation of an honourable profession. Even in these days of utilitarianism we can read with profit the remarks made by our great teacher Vitruvius, as recorded in the Preface to his 6th book, wherein he treats of the requisite qualities of an architect; and the observations made by this distinguished man, who flourished just 2,000 years since, apply equally to our own days. After this long lapse of time the true principles of our art remain, and what he inculcated in the days of his patron, the great Emperor Augustus, should prevail in the days of the greater Empress Victoria, and the same high principles stand firm. He implores architects to have no cause to blush by pursuing the profession solely for the purpose of profit, guided by no other feeling than interest, and urges them to follow it from motives of honour.

THE DUNDEE INSTITUTE.

Prize Competitions for Students.

With a view to the fuller development of the educational work in progress under the auspices of the Dundee Institute of Architecture, Science, and Art, the Council of that Institute have arranged a series of competitions, which are open to architects' pupils and others residing in the counties of Forfar, Perth, and Fife. The following are the subjects set for the Session 1895-96:—

No. 1. Best freehand sketchbook of architectural subjects from existing buildings, not less than six pages, in pencil only. Size of page not larger than 10" x 7"—not copied from any drawing.

No. 2. Best measured drawing or drawings of any architectural subject, containing plan, elevation, and section to $\frac{1}{8}$ -inch scale, and detail of a part to $\frac{1}{16}$ full size. Measurement books to be lodged. Size 21" x 14", with 4-inch margins or mounts.

No. 3. Best full-size original design for a frieze, in colour. Size of drawing, 26" x 13", on imperial mounts.

No. 4. Best water or oil colour painting, from nature. Oil colours to be half imperial. Water colours to be 14" x 9", and mounted.

No. 5. Best sketch, in any medium, from an antique subject in the Dundee Art Museum of casts. Size of work, imperial, with 4-inch margins or mounts.

No. 6. Best design of a curved mantelpiece, with over-mantel, in any style, elevation and section to scale of 1 inch to 1 foot—shaded or coloured.

Competition No. 2. is limited to architects' pupils or apprentices, in Forfar, Perth, and Fife. The others are open to anyone, under 21 years of age on 31st January next, residing in the counties above mentioned.

The following conditions are applicable to all the competitions:—The competitions are not confined to Members or Associates of the Dundee Institute or their assistants or pupils. The subject submitted must be specially prepared for the competitions. The prize for each competition will be of the value of £2. 2s., and in such form as the successful competitor may prefer. The Dundee Institute reserves the right to exhibit the works submitted in competition during two months after the prizes are awarded, and may modify or withhold the prize for any subject, and increase the number or value of prizes if the works should be specially meritorious. No former prize-winner will be eligible to compete in the same subject. The adjudication of the prizes will be done by vote of not less than three referees appointed by the Council. Any work which, in the opinion of the Council, does not conform to the letter or spirit of the conditions may be disqualified. All the works submitted must be

under motto, and accompanied by a sealed envelope bearing the same motto, and containing the name and address of the competitor, and must be delivered free to the Hon. Secretary at the Institute Rooms on or before 31st January 1896. The unsuccessful works, except such as may be retained for exhibition, will be returned to the authors after 28th February 1896. The Council will take all proper care of the works submitted, but will not be responsible for any accident or damage to them.

Further information may be had from the Hon. Secretary, Mr. J. J. Henderson, 8, Bank Street, Dundee.

LEGAL.

House-drain Combined Drain-Sewer.

VESTRY OF ST. LEONARD'S SHOREDITCH v. HYDE [p. 538].*

At the Worship Street Police Court on 2nd May Mr. Bushby gave his decision in the case of *The Vestry of St. Leonard's Shoreditch v. Hyde*, which had been before him on the 19th and 26th April. The defendant, Mrs. Hyde, was summoned by the vestry for having neglected to comply with certain requirements of the vestry as to the drainage of a house in Paul Street, Finsbury, her property. Counsel for the defendant had raised the question whether, under the Metropolis Management Act 1862, the drains complained of were not repairable by the vestry, as portions of the common sewers. Mr. Bushby, in giving judgment, said that to be a drain within the meaning of the Act one of three conditions must be fulfilled by it: (1) it must be a drain for the use of one house only, or (2) a drain for several houses within the same curtilage, or (3) a drain constructed under the order or sanction of the vestry. If it did not fulfil either of these conditions, the drain was a sewer, and, as such, repairable by the vestry. With respect to the observation of the vestry clerk as to the serious consequences of miles upon miles of pipes being thrown upon the rates, Mr. Bushby said that it was not for him, as magistrate, to dogmatise upon the intentions of Parliament, but it was for him to point out that if the drains were not to be left to private management they became sewers within the meaning of the Act, and were to be controlled by the vestry. He dismissed the summons, and ordered the vestry to pay three guineas costs. The vestry clerk asked for a case for argument before the High Court, and Mr. Bushby consented to state one on the legal point that the pipes in question were sewers and not drains.

KERSHAW v. TAYLOR.

On the 17th June Mr. Justice Wright and Mr. Justice Kennedy, sitting as a Divisional Court, had before them the case of *Kershaw v. Taylor*. This was a case stated by a metropolitan police magistrate, who had dismissed a summons under the Public Health (London) Act 1891, against the respondent for permitting a nuisance—viz. a foul and defective combined drain, and house drains connected therewith. The appellant, a sanitary inspector, proceeded by direction of the Wandsworth Board of Works, the sanitary authority for Streatham. The respondent was owner of a house known as "Avon." In August 1885 the respondent's predecessor in title gave, as building owner, written notice to the Board of his intention to build six semi-detached houses, with a plan showing the system of drainage proposed—i.e. that each pair of houses should possess a combined system of drainage. In August 1887 the Board by resolution decided not to object to the plan, subject to the drainage works being executed to the satisfaction of the surveyor. The six houses were completed, including a semi-detached pair called "Clyde" and "Avon," and another semi-detached

pair called "Wye" and "Severn" respectively. In October 1894 a nuisance, owing to defective drainage, was discovered at "Avon," and the appellant served notice on the respondent to abate it. The respondent caused the ground to be opened, and for the first time ascertained that his premises "Avon," together with "Clyde," "Wye," and "Severn," were all drained by the drain belonging to "Avon." He refused to proceed with the work of repairing the drain beyond the point where it received the drainage of "Wye" and "Severn," contending that from that point the drain was a sewer vested in the Board which he was not liable to repair. The appellant contended that the premises "Clyde," "Avon," "Wye," and "Severn" were drained by a combined operation within the meaning of the Metropolis Management Act 1855, and the Amendment Act 1862, under an order or direction of the Board, and that the resolution of August 1887 was in point of law an order or direction to that effect, so that the respondent could not be heard to say that the drain was a sewer and repairable by the Board. The respondent contended that there was no order or direction of the Board for draining the premises by combined operation within the Acts, and that the drain was a sewer from the point where it received the drainage of the premises known as "Wye." The learned magistrate was of opinion that the resolution of the Board of August 1887 was not an approval of the existing system of drainage by reason of the variance between that system and the plan attached to the resolution; that in law the existing system was a sewer from the point where it received the drainage of the premises known as "Wye." The question was whether he was right in his decision.

Mr. Channell, Q.C., and Mr. J. C. Earle appeared for the appellants, and Mr. Reginald Bray for the respondent.

The Court held that the drain in question was actually a sewer, and that the appeal must be dismissed. Their Lordships, however, gave leave to appeal.

TRAVIS v. UTLEY.

In connection with the decisions above noted may usefully be reported the leading case on the point—namely, *Travis v. Utley*—to which allusion was made on page 538. The Court of Appeal will have an opportunity of reviewing this decision when the above reported case of *Kershaw v. Taylor* comes before them. The case was heard in a Divisional Court (Mr. Justice Wills and Mr. Justice Wright), on 27th November and 4th December 1893, on a case stated by Justices, who had dismissed a complaint preferred by the appellant, the sanitary inspector of Halifax, against the respondent, that a drain upon certain premises owned by the appellant, situate at Nos. 105, 107, Fern Street, was in such a state as to be a nuisance or injurious to health. The respondent contended that the basement-drain complained of was "a sewer" as defined by section 4 of the Public Health Act 1875, and, in accordance with section 13 of the same Act, vested in the local authority; and, by reason of section 15, it was their duty to repair the drain and remove the nuisance, and not the duty of either the owner or occupier. Section 4 defines "drain" as follows:—"Any drain of and used for the drainage of one building 'only or premises within the same curtilage, and made 'merely for the purpose of communicating therefrom 'with . . . a sewer into which the drainage of two or 'more buildings or premises occupied by different persons 'is conveyed.'" The next clause defines "sewer" as including "sewers and drains of every description except 'drains to which the word 'drain' interpreted as aforesaid 'applies. . . ." The facts of the case and the drift of the arguments are sufficiently disclosed in the judgment of Mr. Justice Wills.

Mr. Forbes, Q.C., and Mr. Macmorran appeared for the appellant; and Mr. Tindal Atkinson, Q.C., and Mr. R. Cunningham Glen for the respondent.

* This and the following cases are compiled from reports in the *Law Journal*.

The Court took time to consider its judgment, which was delivered on 4th December 1893 as follows:—

MR. JUSTICE WILLS.—This is a point of some importance. The respondent, an owner of property, presented as long ago as 1868 plans to the Corporation of Halifax of a row of houses he proposed to build. For the purposes of drainage he bracketed every three houses in the row together, so that the first of the three drained into a pipe which went on to the second, carried off the refuse of that house, and so on to the third, which it also drained. From the third house the pipe was carried on and connected with the public sewer, and the sewage of the three houses was thus conducted into the drainage system of the town. At the time these houses were built and their drainage thus arranged the Public Health Act 1848 (11 & 12 Vict. c. 63) was in force; since then the Act of 1875 has come into operation. Now the joints of the basement-pipe in house No. 105, which received the sewage refuse from the other two houses, got out of order and caused a nuisance injurious to health. The local authority gave the respondent notice to abate the nuisance, and subsequently summoned him under section 91 of the Act of 1875. They were met by the answer that this basement-drain was a sewer within the meaning of section 4 of that Act, and vested in them, and that it was their duty under section 15 to cleanse and maintain it. There is no real difference between the definitions of "drain" and "sewer" in the Public Health Act of 1848 and the later Act of 1875; and if the present local authority are in a difficulty with regard to this particular drain, it is because their predecessors when they passed the plans of the houses in 1868 did not consider any difficulty was likely to arise. All we have, however, at present to determine is whether this drain or pipe which carries off the refuse of the three houses is or is not a sewer. In my judgment, it is perfectly clear that under the Act of 1875 sewers include any drains which receive the drainage of more than one house. I cannot see that we are bound to draw a distinction between that part of a drain which drains house A and the other parts which respectively drain houses B and C. Nor can I see anything in the section calculated to put this basement-drain outside its scope so that we are prevented giving effect to the interpreting words it contains. The difficulty here arises, not from anything repugnant in the section, but merely from the application of the words to a set of circumstances not entirely within our knowledge. In my opinion, we must adopt the plain language of the section, and hold that the basement-pipe or drain is a sewer from one end to the other, and that the sanitary authority are liable for its maintenance. The authority have brought the difficulty on themselves. They could have referred to the plans which were submitted to them or their predecessors in office, but they seem to have let the fact that there ever were any such plans drop out of sight.

MR. JUSTICE WRIGHT.—I am of the same opinion. The plain necessity for our holding that this drain is a sewer which vests in the local authority rests upon the circumstance that the Public Health Act 1875 does empower the local authority to enter private property and put the sanitary arrangements in order. It may have been thought, and perhaps it was, that in the case of one house there would be a difficulty if the drain from it into the public sewer should vest in the local authority. But there is nothing in the words of the clause defining "drain" which avoids the difficulty. It might have been said that the provision as to the drain from a single house being a sewer would not apply because it was a part of the house. But take the case of a hundred houses, with a drain running their whole length and carrying off the refuse of all of them: it could not be contended that the portion in each house was its separate drain, and formed part of the house, and therefore could not vest in the local authority. Then it might be said that such a drain was not a sewer

because it ran under the houses and not down the street parallel with them; but it is well known that many main sewers run under private houses. I am of opinion that this appeal must be dismissed.

New Building—Galvanised Iron.

BADLEY V. THE CUCKFIELD UNION RURAL DISTRICT COUNCIL.

This was a Special Case, stated by consent of the parties for the opinion of the High Court, which came on for hearing on the 20th May before Lord Chief Justice Russell and Mr. Justice Charles, sitting as a Divisional Court.

The defendants, as the local sanitary authority, sought to remove a new building of galvanised iron which the plaintiff was in process of erecting as a sanatorium connected with a boarding-school, and the plaintiff had brought an action to restrain them from removing it.

Under the by-laws adopted by the defendants and approved by the Local Government Board in 1883, and which are in a form generally adopted by local authorities, by-law 11 lays down that "every person who shall erect a 'new building shall cause such building to be enclosed 'with walls constructed of good brick, stone, or other hard 'and incombustible materials, properly bonded and solidly 'put together (a) with good mortar compounded of good 'lime and clean sharp sand, or other suitable material; 'or (b) with good cement; or (c) with good cement mixed 'with clean sharp sand.'"

The plaintiff, on 21st January 1895, submitted to the defendants' surveyor a plan of the proposed building, which, it was stated, was to be put on brick foundations with concrete floors, concrete under all wood floors, galvanised iron outside, and lined with wood inside, and iron roof. The defendants signified their disapproval of the plan, as being contrary to the above by-law. Notwithstanding their disapproval, the plaintiff commenced to put up the sanatorium with sheets of corrugated iron $\frac{1}{16}$ inch in thickness, with a layer of felt inside $\frac{3}{16}$ inch in thickness, fixed to the outside of a framework of wooden upright and horizontal posts and rails, the sheets being fixed to each other where they joined by rivets or other metal fastenings. To the inside of the framework was fixed a lining of matchboarding $\frac{3}{4}$ inch in thickness, and separated from the felt lining by a hollow space of $4\frac{1}{2}$ inches, being the thickness of the posts and rails. Notice was served on the plaintiff to pull down the work, and on his failing to comply therewith the defendants themselves took steps to remove it, whereupon the plaintiff brought an action to restrain them. It was ultimately arranged, however, to state the present Special Case for the opinion of the High Court, the points for decision being—first, whether the defendants' by-laws prohibited the erection of the proposed building; and secondly, if so, whether to that extent the by-laws were unreasonable.

Mr. S. A. T. Rowlatt, for the plaintiff, contended that neither the by-law above quoted, nor any other of the by-laws, applied to other walls than those of brick or cement, and were inapplicable to corrugated-iron buildings.

Mr. A. Glen, for the defendants, submitted that the building was not really an iron building, and that, being lined with matchwood, it was highly combustible. Such a building was absolutely prohibited by the by-laws.

The Lord Chief Justice gave judgment on the 22nd May, holding that the words "or of other hard and incombustible materials" of the by-law must be read separately from the immediate context relating to walls "bonded and 'solidly put together with mortar,' &c., and were clearly only applicable to brick buildings; that they would cover iron erections such as the one proposed; and that the walls in the present instance were not composed "of hard and "incombustible materials," inasmuch as the galvanised-iron sheets formed a mere skin to the mural structure. The by-law therefore applied, and the defendants were justified in seeking to remove a building contravening

such by-law under the powers given by sections 157 and 158 of the Public Health Act 1875.

Continuing to Build after Notice—Penalties.

THE LONDON COUNTY COUNCIL v. WORLEY.

This case arose out of the erection of a building at the corner of Kensington Court in contravention of section 85 of the Metropolis Management Act 1862, now superseded by section 49 of the London Building Act 1894. The case has been three times in the High Court; first as *The Kensington Vestry v. Worley* (1892), with reference to the building line; secondly, as *The London County Council v. Lawrence* (1893),* as to the frontage of the building on a side street; and, thirdly, as *The London County Council v. Worley* (1894),† with reference to liability for penalties as for a continuing offence. The magistrate on the case being remitted to him imposed only nominal penalties. But a fresh summons was taken out by the County Council for further penalties, and heard before Mr. Rose on 14th June at the West London Police Court. The County Council asked for a penalty of 40s. a day from 22nd December to 30th May, the building still remaining.

Mr. Dickens, Q.C., for the defendant, asked the magistrate not to impose the full penalties, considering that no substantial damage was done by the building, and no public object gained in taking further proceedings.

Mr. Horace Avory, in reply, said the street was only 45 feet in width. If the full penalties were not imposed, it would be worth the while of persons to break the statute. He referred to the judgment of Mr. Justice Kennedy in *The London County Council v. Worley*, his Lordship being of opinion that the continuing penalties were in substitution for an order of demolition, and said that it must not be held that there was no substantial damage, as there were the inhabitants opposite and the complaint of the Kensington Vestry.

The magistrate imposed a fine of 3s. per day, with £5 costs.

Light and Air.

CHASTEY v. ACKLAND.

This case, which was an appeal from Mr. Justice Cave, came before the Court of Appeal (Lord Justice Lindley, Lord Justice Lopes, and Lord Justice Kay) on 17th June.

The action was originally brought in the Chancery Division for an injunction to restrain the defendant from permitting certain new buildings to remain erected so as to interfere with the plaintiffs' ancient lights and the free access of air to the plaintiffs' premises. The plaintiffs' house was one of a row of houses running north and south which had similar courtyards behind them of a uniform width of 28 feet, the yards together forming a space of considerable length. The back windows of the plaintiffs' house looked into the yard belonging to it. In those yards opposite to the plaintiffs' house was a urinal belonging to a drill-hall on the opposite side. On the same side as the plaintiffs' house, and three houses distant therefrom, was the defendant's house. It was situated at the extreme north end of the row, and in connection with this house was a low building belonging to the defendant which closed his yard at the northern end. This building the defendant raised 16 feet, and he also erected a new building in his courtyard. The plaintiffs complained of these erections on the ground that they had diminished the light and air coming laterally to their back windows. The action was transferred to the Queen's Bench Division, and tried before Mr. Justice Cave without a jury at the Exeter Assizes. The Judge awarded £10 to the plaintiffs as damages for the obstruction of their ancient lights, but he found that the interruption to the air was serious, and occasioned a nuisance by making the air in the plaintiffs' yard more stagnant, and, taking into consideration the interference with the light and with the air, he granted a

mandatory injunction.—The defendant appealed against this injunction.

Mr. Cozens-Hardy, Q.C., and Mr. J. A. Foote were for the appellant; and Mr. Warrington, Q.C., Mr. H. E. Duke, and Mr. H. B. Edge for the respondents.

Their Lordships allowed the appeal, holding first that the plaintiffs were not entitled to an injunction on the ground of nuisance, because the emanations from the urinal were not caused by the defendant, and a mere diminution in the quantity of air, apart from lapse of time, was not a nuisance at law. Secondly, that the plaintiffs were not entitled to the passage of undefined air coming from the defendant's house past the plaintiffs' windows either under the Prescription Act or by immemorial user or lost grant. The undefined passage of air was too vague to form the subject-matter of a grant.

The judgment for the £10 stood for the plaintiffs, who got their costs of that issue; and the defendant had the costs of the other issue, together with the costs of the appeal.

Erratum.—In the report of the case of *Mathews v. Salt* [p. 524] Mr. J. Douglass Mathews [F.] was described as "District Surveyor of Clerkenwell" instead of "acting" District Surveyor during the absence, through ill-health, of Mr. Ernest Carritt [A.].

CONFERENCE ON APPRENTICESHIP [p. 557].

The Conference which met on Tuesday the 25th June at Drapers' Hall to consider a scheme for the advancement of apprenticeship was well attended. Sir John Lubbock, M.P., presided. Mr. J. S. Ballin (chairman of the provisional committee) said that it was proposed to establish an institution which would, among other things, organise the apprenticeship of boys and girls on their leaving school to suitable handicrafts and trades, preference being given to those in which the greatest skill was required. Loans and grants of money for the payment of premiums and expenses of apprenticeship would be made, as well as for the purchase of tools where necessary. It was calculated that the premiums would average about £15 for every boy, and £5 for every girl. It was intended, except in exceptional cases, that the loans should be repaid by the apprentice by small weekly or other periodical instalments out of the wages. The institution would exercise such supervision as would secure the apprentice being taught his craft thoroughly. Mr. Sawyer (clerk to the Drapers' Company) moved: "That the system of apprenticeship is the best means of education in handicrafts, and the employment of that system tends largely to raise the status of the worker, to increase his or her earning capacity, and to elevate the standard of the trade or craft." Dr. Garnett seconded the resolution, which was supported by Sir H. Trueman Wood and Mr. Cole, and carried unanimously. Mr. Rokeby Price proposed: "That as large numbers of parents are unable to acquire for their children the benefits of apprenticeship, through want of means to pay premiums and other causes, they should be assisted and encouraged to apprentice their children, and that a council and executive committee be appointed to form and carry out a scheme to establish an apprentices' institution, as formulated by Mr. Ballin, the council to consist of the following gentlemen (the last eight to act as the executive committee):—The Lord Mayor, Sir John Lubbock, M.P., Mr. S. B. Boulton, Mr. G. N. Hooper, Mr. W. C. Steadman, Alderman H. R. Taylor, Mr. F. Rogers, Mr. E. C. Gibbs, Mr. J. T. Morrison, Mr. Kenric B. Murray, Mr. F. Oldman, Mr. W. M. Sheriff, Mr. Rokeby Price, Mr. J. D. Creece, Sir H. Trueman Wood, Mr. Quintin Hogg, Mr. Sydney Webb, Dr. Garnett, Mr. J. S. Ballin, Mr. G. Von Chauvin, Mr. T. Catnutt, Mr. L. B. Moyley, and Mr. F. W. Pixley." Mr. Steadman seconded the resolution, which was agreed to unanimously.

* JOURNAL, Vol. I., Third Series, p. 64.

† Ibid., p. 630.

